UNDER THE VOLCANO

SICK OF IT ALL

#49

DISSECTING TABLE

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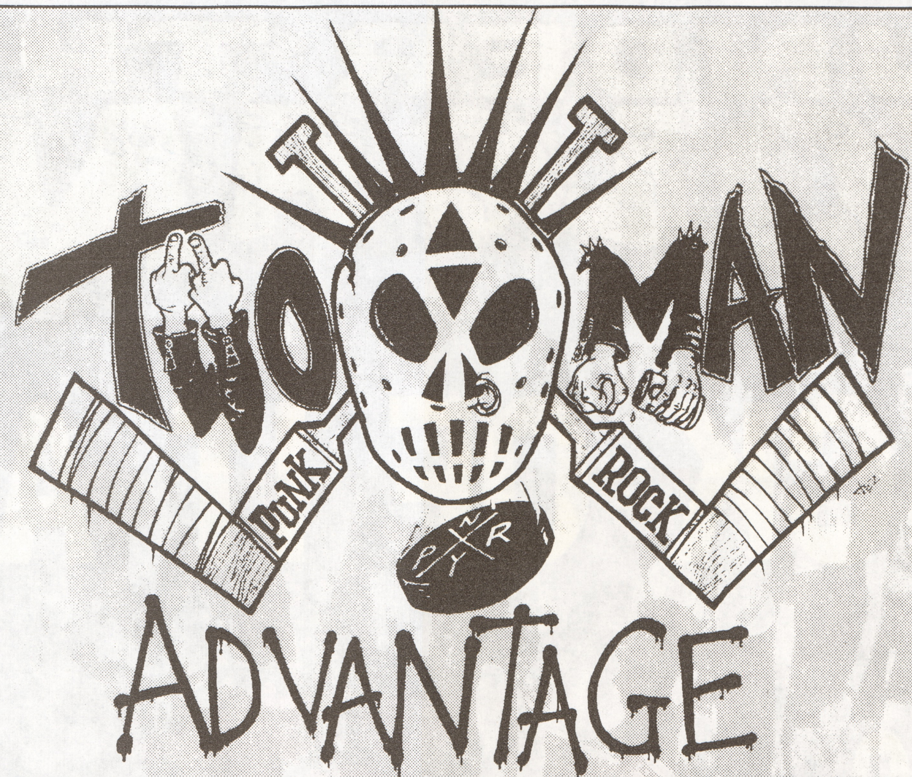

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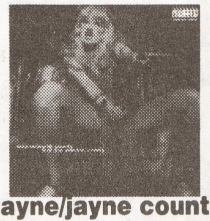

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"*Under the Volcano* is a good three shits worth of reading."
- Bud Tkachuck

From the Editor

Rich Black

This has been eating at me all day. Here, you can have it...

For those of you not familiar with the sandbar we call home, there is a chain of drive-through convenience stores here on the Island. I've been employed at one of these since 1982. The work isn't glamorous and the pay is slightly below the industry standard (despite my belonging to UFCW Local 1500), but it could be worse I suppose. On the upside I have decent medical benefits, a pension, my current supervisor is a genuinely nice person, and because I'm considered "management" I can sometimes work my schedule to help get this zine out (today I took a half day off, for instance). Working with the public these last 17 years has taught me that as a rule, most people want the same things when dealing with others. These are: Love, respect, and to have a sense of self-worth.

Yes, I've run across those (customers and employees alike) who I've really liked a lot. For instance, Spag was once a co-worker; other former/current employees include Honky Thomas, and Krog n' Joe from SlopKrog. Though I don't "connect" with the majority of humanity -- shy, reclusive fuck that I am -- I try to be polite and fast with the patrons.

There is also a customer contingent that fits in either the "nasty" or "mildly retarded" categories...the latter being a much larger category than you'd expect.

Anyhow, this is so I don't have to see her fat, bloated, evil face when I try falling asleep tonight...

A car pulls in the driveway. I recognize the customer from somewhere..

Ah...someone I haven't seen in a while. I remember her because I don't like her for some reason She's repulsive, with a huge belly that touches the steering wheel.

Her aura is filthy.

She gets skim milk (figures, doesn't it?) and takes a looooong time viewing the goodies on the display racks.

She's gonna get Twinkies I bet...

She asks for a low-fat cake. We don't have any.

That's right! I got low-fat stuff in for her several times, and no matter what I got in, it wasn't what she wanted. The cake vendors even admitted it was a lost cause, after taking out all the stale.

"Other stores carry low-fat cake," *she's getting nasty.* "If this wasn't on my way to work I wouldn't come here!"

Don't do me any favors. I was happy to not see you for a year! Besides, low-fat cake ain't gonna help...

"Okay...thank you" I say, trying to keep my internal dialogue from spilling through my lips.

She pulls away, adding, "You fuckin' prick!"

Who's gonna love her? Not I.

Shouts out to Doug Carrion, and his new band, Six Degrees of Right. Special thanks to Brian Archer of Fat Wreck Chords, who really deserves some oral sex. Brian worked his balls off to get us the SOIA interview while the band was in Europe. Thanx!

WANNA SEND US AN INTERVIEW?

We're experimenting a bit here. *Under the Volcano* is looking for high-quality interviews to publish. We like many genres of music, but Punk Rock generally sets our loins on fire. Call or email us first about your interview ideas. We'll require hearing the band first of course, and have some simple guidelines (below) once you get the go-ahead. Remember, there are no guarantees -- we're kind of dicks about the right "mix" of bands for a particular issue, and hafta REALLY like what a band is doing to run a feature.

INTERVIEW GUIDELINES

Please make the interview informative, interesting, and maybe even funny; questions like "What are your influences ?" are a NO NO! Allow the band's personality to shine through, and don't forget to mention the band's current release. Please follow the general Q&A format within these pages. Do NOT type in all captial letters, and please include an introductory paragraph that runsbetween 150-200 words. Interviews are to be send by EMAIL ONLY. Cut n' paste the interview into the body of the email, as we will not accept "attached files." Send tons of band photos and graphics, which will not be returned. Yeah, I know, all these rules...tough shit.

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Columns

MODEL CITIZ
GREG GROOVY

What's funny about the media coverage of the new "Crisis In The Gulf" is the mere fact that the major networks didn't attempt to get any opinions from ex-Desert Storm veterans. When two-and-a-half out of seven have returned home with an "imaginary" illness, I think they might have an interesting take on this battle that you just couldn't get from a University Scholar/Military Expert. Like maybe, "Let's call the whole thing off!"

According to one Desert Storm veteran's activist group, the US was using tank shells tipped with low grade plutonium -- if true, this is pretty fuckin' heinous. Considering that each tank blast spreads radioactive particles over a seven-and-a-half mile radius for anyone to ingest or get cut up by is just beyond the realm of my own mental capacity. Some soldiers even saw kids combing the battle fields for used bomb shells and taking them back to the houses for souvenirs, almost guaranteeing themselves and their families some exposure and possible illness. I don't care who "the enemy" is, as a human being, that's appalling. The fact that this weapon got the "okay" and that there haven't been any charges brought against the US for using it, is somewhat baffling. I **do** think it's nice to see what the defense industry has been up to. They actually view this as progress.

After all, the public no longer goes to sleep fearing nuclear war. In fact, many were duped into believing a nuclear threat doesn't exist. I mean how many environmentalists chanting "No Nukes" have you heard in the past decade? Well the reality is, we couldn't have been more wrong. There may not be a big bang as in the film *The Day After*, but a more subtle extermination of the human race is certainly in the making. Who knows? It might not even come from our familiar "enemies" either; it might come from that ol' no good motherfucker, Uncle Sam.

Think about it: What's going on the Middle East is merely the lab work our government can't do in the desert as often as they'd like because it's not politically correct. There'd be grumbling from the indigenous people who were doused with cancer from the tests from the '40s through the '70s. I would also like to point out that while we were condemning France, and then India and Pakistan, for testing their nuclear weapons, we set one off old fashion style in the desert on September 26, 1998. While there was public outcry, this action was virtually ignored by all major newsources. What more information is needed on this subject? They've done enough research. Clinton said that himself when he was condemning France. However, he was mute in regards to September's test. This is just inexcusable on the both the government and military's parts.

We also have some other interesting developments. The Defense Industry wants to develop a new version of Reagan's Star Wars defense system. It seems Reagan's design is obsolete since it doesn't factor in the concept that short range missiles are now capable of carrying the equivalent of 40 Hiroshimas in their warheads -- the same type of warheads that China allegedly has in its possession...which would have gone undetected by the original Star Wars system. Since China is the last communist stronghold, the theory goes, we gotta start making better weapons. An eye for an eye, a nuke for a nuke.

I look on with a bit of suspicion for a few reasons. During the Cold War the CIA was making claims that the Russians were increasing armaments and developing new weaponry, so we increased our stockpile by three or four times. It wasn't until a few years back that someone had the balls to say it was all a huge mistake on behalf of the CIA. The Russians had merely given all their old tanks and carriers new paint jobs. So when you hear that China has miraculously made these great leaps forward quite literally overnight, you have to wonder.

It's 1956 again. Loose lips sink ships. So to all the non-PC punks who were slingin' shit at me and all the other anti-war, anti-nuke "Crasshole" crusties for "regurgitating obsolete dogmatic views" the joke is unfortunately on you. Who's full of shit now? I guess it won't be until someone close to you comes down with cancer, massive sinus infections, develop blindness or severe abnormalities in the reproductive organs (like having their uterus lining "fall out") that the shit-eating grin will vanish. These are unfortunately all the sort of cases that have already been documented by Uncle Sam. After Desert Storm there are about 240,000 more waiting to be acknowledged.

Since all this might be a little out there for some of you, I'll also mention that the United States has a few other things to be really patriotic about. One is we're soon going to be the world's leading jailer!!! Yes, we're even going to surpass those "evil, dirty Russkies!" That should be pretty disturbing; after all, we're the most free country right? I went to a punk show the other day, and people from the Modern Times Collective and the IWW were giving speeches. Standing behind me is this kid mumbling, "We are so free here. We have so many rights." Do we? As long as you keep playing it safe and don't rock the boat. As long as you are wealthy enough to afford a good defense attorney. Six hundred eighty eight inmates for every 100,000 people assures the US that the prison industry will become as vital to the economy as its auto industry. Oddly enough, we have the governor of Texas (one of the nation's leading prison industry states) thinking about running for the President. Do you think he has an agenda?? What's going to happen to this country if he wins? Are you prepared to stand up and actually fight for what you believe in? Or are you going to crawl into bed, light up a joint and listen to "Keep On Rockin' In the Free World" and pray to god that this is all some bad movie?

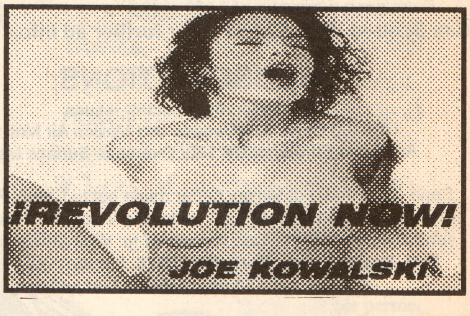
Fucked, fucked, fucked! Remember, last issue I ran my anti-gun rant stating that a lot of Long Island gun owners have a "Shoot first, ask questions later" mentality. Well, I wasn't so surprised to learn that two of the cops involved with the Diallo shooting were from beautiful Long Island. I called that one. It's getting kind of scary out there; things really aren't getting better. Judging by all the insults I get at work and out on the streets in regards to my hair or my clothes, punks still threaten a lot of people. People still want to fuck with me, which goes to show -- and this might sound cruel -- that some people haven't suffered enough! Maybe after they've been abused and exploited enough they'll finally see who their **real** enemies and allies are. Then again, there's probably some unlucky son of a bitch living in a trailer park somewhere who makes sure his American flag is flying high and never touches the ground. So maybe that flushes my entire theory down the toilet.

Now, don't think I don't come without any solutions or suggestions! Okay, as for getting "real" news, I have to say that I'm particularly fond of the Pacifica News Program, which is a half hour daily radio show. It airs on WUSB 90.1FM at 5:30PM EST. If you're out of the listening range you can hit them on the web at www.wusb.org. They also air FAIR's (Fairness and Accuracy In Reporting) *CounterSpin* program, which I believe airs on Tuesday in the early afternoon. It's a great show and they broadcast quite literally all the news and information that you will not receive anywhere else. You can check the WUSB program guide for their broadcasting time, or you can get *CounterSpin* on RealAudio at www.webactive.com. FAIR's website is www.fair.org.

Oh yeah, since I'm mentioning them, WUSB is once again having their pledge-a-thon. There existence counts on our financial contributions. If it weren't for WUSB I probably would have blown my brains out years ago, which is something they can certainly quote me on! The station is a lifesaver. They have had great Punk and Hardcore programs in the past, and still do. They had one of the first Ska only radio programs back in the early '90s. They've got the longest running Reggae radio program on the planet. As far as giving voices to the voiceless, you hear a variety of opinion from the African-American community, the Latin community, the Asian community and Gays and Lesbians. The diversity offered is indisputable. So help the station, fight the good fight. Send donations to: **WUSB 90.1 FM, Student Union Building #260, SUNY at Stony Brook, Stony Brook, New York 11794**. Like I said earlier, you can tune them in on the web if you're outside of the listening range.

I did mention the IWW earlier. If you'd like information on the Industrial Workers of the World's LI Chapter you can email liiww@aao.net. You can find out about the Modern Times Collective at www.aao.net/mtc. There are many other groups involved with MTC, like Anti-Racist Action, Food Not Bombs, Students Against Speciesism, Anti-Police Brutality, East Timor Support Group. They're also looking to reach out and form an Earth First! chapter as well as a Wymmn's/Grrrl Power group, so there should be something for everyone, which is cool. Remember, just because you listen to Crass and own every Flux Of Pink Indians patch in existence that doesn't make you an activist or a revolutionary. This stuff is the real deal!!

Last but not least: My fusion-noise group CARFIRE will be appearing on the *Future Sounds Of Long Island* comp which is being released by the Vorgon Massive. They're a collective of musicians who are interested in creating experimental music for art's sake rather than commerce. The comp will be released in early June. Additional info can be obtained by emailing: housecat@mindspring.com



THE SELF-IMPORTANCE OF BEING UNEARNEST

I don't know, I just don't know (sound familiar, Rich???). Judging from the backlash of comments generated by my peers ("Hey man, I didn't mean to piss you off", "What the hell is that???" and "Have a nice weekend, SHITHEAD!!!" are just a few of my favorites), maybe I did go a bit overboard in shunning a select group of no-counts in December's column. That doesn't mean that I'm offering an apology for doing anything wrong, not on your inconsequential life, Jethro. It was simply a mirror image put in front of the faces of those who are afraid to look at themselves for what they truly are. This is not to say that I'm crisp, white and perfectly pristine in the eyes of the Supreme One (whoever he may be), but unlike many other "writers," "journalists" or "people who enjoy scribbling like a one year old who just ate the caca out of his diapers," at least I have the nerve to say what's on my mind which in turn subjects me to attacks from every direction, every angle, and from sea to polluted sea -- and being a MAN who is known for the capability of dishing out in triplicate as much as he singularly takes, that's just damn skippy with me.

Maybe I expect way too much from people. Maybe I should mind my own fucking business, but the consequences of ignorance are already well documented in the long standing history of the world, depicted in different forms in whatever version you choose to believe. Maybe I know something that you don't -- better yet, maybe you just don't know any better, and if that's the case then maybe I'll forgive you. Maybe I could continue with idle threats of violence and destruction, but let it be known that the greatest battles are won without a drop of blood being spilled to the ground, and if you know the enemy as well as know yourself then you need not fear the result of a hundred battles. Maybe I think the best Rock-N-Roll and its offshoots are not based on what notes are played and how they are played, but WHY they are played. Most importantly, maybe my mission to seek out what I consider to be good music has been and always will be the driving force in my life and no matter what anyone may think or say, there is no way in HELL that you can wrestle my SOUL away from me, no fucking chance. Therefore, maybe I've said enough -- for now.....

Contrary to popular belief, these are not the words or last ditch attempts of a desperate, broken man as some, umm.... self-important pissants would like to pass off as truth. They're just some random thoughts from an average Joe who is passionate about what he strives for and believes in. If that poses a problem for some people, then maybe there is one more thing I need to say: GET A FUCKING LIFE!!! And please, leave mine alone because I'm having one hell of a time without you cramping my style. Kiss kiss...

CLASS WAR
Kevin 1887anok

'The Working Class and the Employing Class Have Nothing In Common..." these very words, written in 1905 to open the constitution of the Industrial Workers of the World, has evoked such a reaction in the rich elites that they have murdered, tortured and raped to prevent these words from flowing deeper into the pit the working class is forced to exist in. Almost 100 years later, and with society come full circle, this slogan has just as much meaning as it did when it first scribed. The bit of information our bosses possess that we have yet to realize is that workers create all wealth! Workers will be free only when they have control over their economic lives, their jobs and industries; hence, their entire existence.

Now in the time of a global class war, a war where the 'rich get richer and the poor get poorer'. Today in the US 'the richest 1% own as much as the poorest 92%" (UNICEF '98 Report) -- the idea that we live in an equal society is a farce. This class war has been violently and purposely waged, some of the weapons are: prison labor, workfare, temporary employment, union busting, agreements such as NAFTA, GATT and the proposed but destroyed MAI (Multilateral Agreement on Investment), the de-regulation of industry, the globalization of capital, and finally the unity of Government and corporate interest -- profit. This war with its many weapons has millions of casualties world-wide: In the United States, workers wages have constantly gone down for the last 25 years -- throwing millions into poverty. Also in this land of the free: "The ratio of a CEO's income to that of a factory worker was 44 to 1 in 1960 and 141 to 1 in 1989 -- but in this time of so called growth and economic boom this figure has obnoxiously swollen to 326 to 1. (*Dollars and Sense Magazine* Nov/Dec '98)" The conditions of workers world wide is much worse than ours in the US. One example: In the time it will take you to read this zine (1 hour) 2,000 children will starve to death world wide (UNICEF '98 Report) -- hunger is one of the most violent institutions that exist and what makes it unconscionable is that hunger exists not because there isn't enough food, it exists due to the inequalities in food distribution. Another disturbing fact: "It is estimated that the additional cost of achieving and maintaining universal access to basic education for all, basic health care for all, reproductive health care for women, adequate food for all, and clean water and safe sewers for all is roughly $40 billion a year or less than 4% of the combined wealth of the richest 225 people in the world. (UNICEF '98 Report)" To add to this injury, the US spends 198 billion a day on the military!! (Based on US Military Budget for '97). This is a war between the have and the have nots, a struggle for absolute wealth and survival. It is this system of absolute profit, of capitalism, of greed that creates the base and reason for all (other) kinds of oppression! 'Profit is theft." Remember the moment you punch in at work you have no rights except the ones working people have given their blood and sweat to fight for.

All oppression has an economic base. The wage-slavery system, with the other oppressive institutions existing as 'divide and rule weapons." How can equality and freedom exist while individuals have no control over their economic lives? We will spend a third of our entire lives working, and the rest recovering from work. There is no time for culture, for poetry, for beauty, for the quest of knowledge, for love, for life. Oppression comes in the form of: racism, sexism, homophobia, classism, fear, ignorance, the limiting of cultural choices, animal slavery, environmental destruction, and the violent split within the individual. The individual is so self-centered and individualistic that it has no true social relationships, yet at the same time all individuals in society are connected, not through each other, but through a debilitating authoritarian educational, cultural, and social structure. On this last point the perfect example is that millions of people go home every night and watch *Baywatch* or another poor program produced for mass consumption and profit. They then go into work the next day and speak about it with their co-workers -- Where is the social relationship with other individuals? Where is the furthering of the human mind? Where is the creativity, the freedom? This split of the individual is compounded by the split between the true reality of society and the spectacle that the church (through mystification of history and reality) state (through falsified education and the rewriting of history) and corporations (through the media, which I will speak about next) have created. This split between reality and the spectacle has prevented any large resistance to this system. All information that is registered by working people comes through one of these three institutions. Obey, Conform, Consume are repeated daily from the moment you enter this world to the moment you leave. Working people have been raped of their history, their culture, their lives (reality) to have it replaced with the foul rot of false gods, ignorance, and cheap material possessions. How many lies were fed to us as children? One of the most disturbing (is that while being a well known fact among scholars and it is still not taught in the schools), is that the US was well aware of Japan's plans to bomb Pearl Harbor. If our government, schools (which are the propaganda arms of the government) and the media are going to lie to the public about going to war, what are they going to tell the truth about? Censorship of reality has destroyed the human spirit -- freedom can not exist without the freedom of thought. These three vile institutions limit the human existence, and hence the individual, by limiting our choices -- society is the united message of the powerful.

50% of all media, that is newspapers, books, TV, radio etc. are owned by 10 multinational corporations. It is projected that in 10 years three companies will own 75% of the media. The anti-democratic nature is obvious here -- do you expect to receive the unbiased truth from institutions whose sole purpose is to create profit? This figure does not include cultural outlets, institutions and spaces such as bookstores, record stores, video rental outlets, theaters, coffee houses, and 'public space" which is predominately under private control. A fascist body is a violent, aggressive, totalitarian institution that is completely anti-democratic and unanswerable to the people that it rules over and affects. The rise of the corporate entity, hence the rich elites, assisted by government, fits this definition of fascism completely. Media is the propaganda arm of corporations -- the educational front. The perfect example is the news reports of the latest American Airlines job action (sick-in) -- every TV station in reporting the strike never mentioned the conditions of the workers or the reason for the action. Instead, interviews of passengers stranded and inconvenienced by the action were put on air in an obvious anti-worker, anti-union campaign to prevent any questioning of the reality of working people. Do you think that ABC, which is owned by Disney, would report on their recent lockout unbiased and fairly? 'The only time working people are in the news is when they kill or are killed" (class war prisoner Mumia Abu-Jamal). Freedom cannot exist without the free flow of ideas, and freedom must be taken from the hands of the oppressors.

"...Between these two classes a struggle must go on until the workers of the world organize as a class, take possession of the means of production, abolish the wage system and live in harmony with the Earth." (From the IWW constitution) The only person that is truly alive is one that resists, and resist with intelligence, with truth, with creativity and with love. All struggles must be waged from the preservation of the environment to the liberation of wymmmn, from the liberation of animals to the struggle against ignorance -- and all these struggles have one common enemy: capitalism and authority. We must begin to organize ourselves, to educate ourselves, and emancipate ourselves. You are forced to sell your labor, and for less and less reciprocity, in order to survive -- it is this degradation, this oppression, this rape of life and love that must be eliminated if humanity is going to move forward to a more just and free existence! How to bring this change, and how to organize is beyond the scope of this column. Hopefully in the future Rich will give me this forum to answer that question.

It is human beings, not governments and boardrooms, working in solidarity and mutual aid that move society forward.

Contact me personally: liiww@aao.net or the following for more information:

Industrial Workers of the World
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Ypsilanti, MN 48197
ghq@iww.org
www.iww.org

Workers Solidarity Alliance
2940 16th St. Suite #8
San Francisco, CA 94103
wsany@hotmail.com
www.flag.blackened.net/agony/was.html

DISSECTING TABLE

Since 1986, Ichiro Tsuji, also known as Dissecting Table, has been recording some of the most horrific sounds imaginable from his home studio in Japan. Tsuji's rhythmic, howling combination of organic and electronic sound sources have made comparisons with contemporaries like Merzbow and Masonna inevitable; his latest devastating release, on Relapse/Release, is titled ***Life****. Ichiro did his best to respond in English to some questions I sent via email, which I am grateful for. Special thanks to Carl.* **-Rich**

Under the Volcano: How did you first get interested in noise composition?

Ichiro Tsuji: Dissecting Table was noise composition as result of expression.

UTV: What is the UPD Organization?

Ichiro Tsuji: Music label for Dissecting Table. UPD is looking for distributor for [the] CD *Dead Zone*.

UTV: How did you end up getting signed to Release?

Ichiro Tsuji: Release will release one album once a year for four years. Already, [the] first album. *Life* was released.

UTV: Why do you feel that noise work is getting a larger audience?

Ichiro Tsuji: It is good.

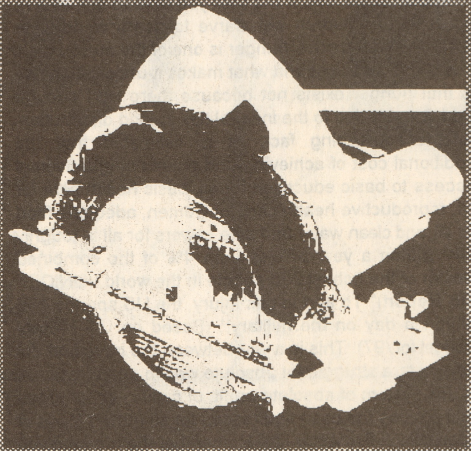
UTV: Was *Life* recorded in your home studio?

Ichiro Tsuji: Yes, but some part was recorded in recording studio.

UTV: You seem to like four tracks on a record; is there a reason?

Ichiro Tsuji: Four tracks were best for concept.

UTV: Why is your newest record titled *Life*?



Ichiro Tsuji: Dissecting Table wanted to express between life and death from life direction.

CONTACT DISSECTING TABLE

homepage:www02.so-net.ne.jp/~dissect/

e-mail:upddt@ba2.so-net.ne.jp

UTV: What are some of the things you think about before writing a record?

Ichiro Tsuji: Dissecting Table work is document on idea of Dissecting Table. These were renovated by new work.

UTV: Is the saw sound on "The Needs of the Body" live or sampled?

Ichiro Tsuji: [The] saw sound is live. I made original sound generator.

UTV: Do you prefer "live" sound or sampled?

Ichiro Tsuji: Live is better.

UTV: Why do you prefer to work alone? Have you ever composed with other people?

Ichiro Tsuji: Dissecting Table try to create sounds from private view. Dissecting Table haven't composed with other people.

UTV: Would you think it was strange if someone wanted to dance to your work?

Ichiro Tsuji: Please feel sounds of Dissecting Table freely.

UTV: Anything in closing?

Ichiro Tsuji: Many greetings from UPD/DT/Ichiro Tsuji. ☺

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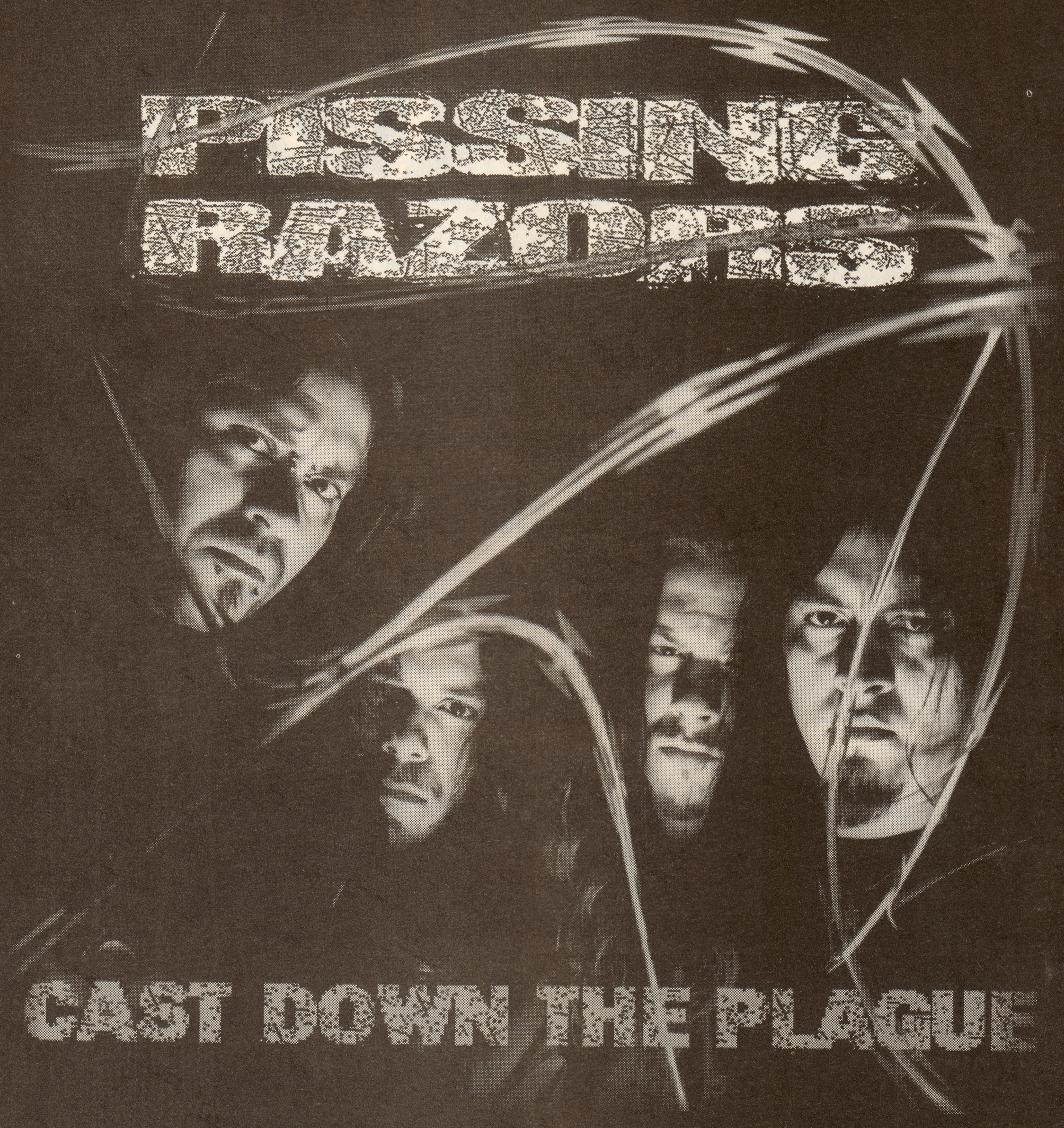
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HEMLOCK

BY MYK

*Over the years that I've written for **Under the Volcano**, I've been lucky to meet a lot of cool and interesting people in the underground scene. Many of these people have become close friends who I spend a lot of time with. One such person is Desecrater of Hemlock. Desecrater was one of those guys I met at a show through mutual friends and then started hanging out with at shows. Last year Desecrater and I went to the Milwaukee Metal Fest together and I learned a great deal about one of the more well known members of the NYC Metal scene. Through talking to him I found out there aren't many people, probably in the world, who knows more about underground Metal (and Punk, for that matter). Some of the ideas that go through his head are controversial, some are offensive, but all are well thought out and he is always honest about how he feels. Desecrater was kind enough to share some of those ideas with me and the readers of **UTV**. Read with caution, as some of this is not for the faint of heart.-**Myk***

Under the Volcano: What are the prejudices you face as an American Black Metal band?

Desecrater: The main prejudices we face as a US band is the record buying public. They usually overlook releases in favor of Northern European Black Metal albums because that is what most of the record companies (especially in Europe) push and prostitute as being "the real deal." Unfortunately, eye liner, spandex and ridiculous photographs sell records, NOT music. Of course, all of that can fuck right off!

UTV: Does it help or hinder to have someone as well known as Danny Lilker [Anthrax, Nuclear Assault] in the band?

Desecrater: To be honest, it really hasn't made THAT big of a deal. The only people that have commented are, for the most part, new comers and idiot distributors that do not know that he has done more for Metal than 99% of these so called "elite" fools. They will forever drown in ignorance.

UTV: Have you seen the Hardcore scene come to support you because of your link to Skarhead? *[Hemlock drummer His Eminence the Wicked is a member of Skarhead.-**Myk**]*

Desecrater: The only individuals that have supported us through Skarhead is the band themselves and maybe some of their close associates.

UTV: You currently have two CDs out and a split on Sound Views/Go-Kart with Black Army Jacket. Where can people find these?

Desecrater: All of our releases can be found through: Full Moon Productions, Relapse, Extreme Subterranean and Elegy. Steal them if you can, 'cause our previous record labels are crooks! Fuck off!

UTV: After two CDs why did you decide to leave Head Not Found Records?

Desecrater: "Check Not Found" is what I like to call them! They, in collaboration with Voices of Blunder, are RIP OFFS and they are not to be trusted. We left because of NO ADS NO PROMOTION. NO NOTHING. Just a bunch of lies. They are scene rapers and have to be crushed!! KILL!

UTV: How did you get hooked up with Full Moon Records?

Desecrater: I've known Thornz for several years and he has always supported our activities, both as band and as Antichrist terrorists. I'm REALLY glad to be working with a PROFESSIONAL label that does everything "by the book." We are really looking forward to unleashing Armageddon through FULL MOON. Hail Thornz and John Lee!

UTV: What is the status on the record that will be on Full Moon?

Desecrater: We are currently writing/rehearsing for the new album, which will be called *Lust for Fire*. Expect nothing but fuckin' grim hate!

UTV: How did the members of the band come up with their pseudo names?

Desecrater: Through drugs and alcohol.

UTV: You don't wear corpse paint or mirrored jock straps. Do you think this non-image has hurt you in anyway?

Desecrater: His Eminence the Wicked once stated the truth: "The day these fuckin' WIMPY costumes write riffs is the day we wear the costumes." You get the picture. Images are for teenagers not for Hellraisers!

UTV: You don't use any keyboards in your music, a seeming staple in Metal today. Is there a reason?

Desecrater: Look on the back of our first album; it proudly states NO SYNTH WIMPS and that is forever! Just God damn ugly music to torture souls to!

UTV: Hemlock has played with some pretty prolific bands. Tell me about some of the more impressive groups.

Desecrater: It is always an honor to play with the mighty Deceased, fuckin' Metal motherfuckers! Black Army Jacket, Sigh, Usurper, Grief, Exodus, and Immolation. It's always a pleasure to play with brother bands that kick some unholy ass!

UTV: What is the connection between Hemlock and Ceremonium?

Desecrater: The connection between Hemlock and Ceremonium is that I play bass in Ceremonium and Azalin is the vocalist and guitar killer in Ceremonium as well. He does the guitars and some backing screams in Hemlock, and I'm the vocalist for Hemlock... if that makes any sense.

UTV: How can people get the first Ceremonium CD?

Desecrater: You can get the first Ceremonium *Into The Autumn Shade* on Fadeless CD through Full Moon, Relapse, Elegy, and Lost Disciples as well. Keep your eyes open for our new album, *No Longer Silent* on Souls Sold! Brought to you by the cats in Immolation!

UTV: Who are some of the bands that influenced you in your musical writing?

Desecrater: Hemlock is influenced mostly by Bathory, Hellhammer, Celtic Frost, Sodom, Kreator, Merciful Fate, King Diamond, Sarcofago, Vulcano, Root, Masters Hammer, Torr, Old Mayhem, Necrovore, NME, VON, BullDOZER, Imperator, Protector, Poison (from West Germany) Treblinka, Minotaur, Kiss, Venom, Motorhead, Black Sabbath, the Japanese Sabbat, Casbah, Samhain (Holland), Whiplash, Necrodeath, Mortuary Drape, Razor, Necrophagia, Dark Angel, Possessed... the list is endless!

UTV: Who are some of your contemporaries that people should check out?

Desecrater: People should check out: Valaraukar, Decapitator, Scepter, October 31, Krieg, Conqueror, Burning Witch, Redrum, Ares Kingdom, and all the bands we played with... and Absu and of course, Necrophagia.

UTV: I know you have an interesting view on Metal people who dislike old Punk and vice versa. Care to expand on that?

Desecrater: People who don't know the roots of the music they like, whether it's Metal, Punk or whatever should fuck off! Especially all these trendie ass Black Metal wannabees, whatever they are: promoters, record labels, magazines and idiots in costumes. Music is in the blood, NOT the wallet or the wardrobe!

UTV: Anything else you would like to add?

Desecrater: Thanks for the interview! Rock on MOTHER FUCKERS!!!! ☺

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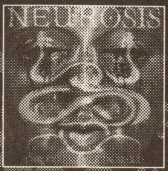

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LUNACHICKS

BY DICKLESS

Lunachicks have been rocking the world for the past nine years. Their infectious brand of Punk combined with Metal and a sense of humor has won them a huge cult following all over the world. Their new full-length, ***Luxury Problem****, will be released in June by Go-Kart Records (a label that they helped build from nothing). After years of working things on a grass roots level, Lunachicks seem poised to finally break through to a much bigger audience. It couldn't happy to a more well deserving band. I interviewed lead singer Theo over the phone.-**Dickless***

Under the Volcano: Hello.

Theo: Hello....

UTV: My name is Steve and I'm doing an interview for *Under The Volcano* fanzine.

Theo: Great! How did you get my number?

UTV: Someone at your label put it on the Web the other day.

Theo: Fuck, God damn it! [Laughing]

UTV: So are you ready?

Theo: A-ha.

UTV: So I'm watching TV the other day, flipping through the channels and I saw a Volkswagon commercial. I could've sworn it was you looking back at me. Is this true? And if it is, what are you doing in a VW commercial?

Theo: Yes, it's me and that's one of my day jobs.

UTV: You mean when you are not Theo Lunachick you have an alternate personality?

Theo: Yes, as an "aspiring actress."

UTV: Should we expect to see your visage smiling back at us anywhere else?

Theo: I am in the new Troma movie *Terror Firmer*, The Scorsese movie *Bringing Out The Dead*.

Photo: Katrina Del Mar

UTV: You got to work with Martin Scorsese?

Theo: Yes I did.

UTV: What was that like?

Theo: It was amazing. He is one of my favorite directors of all time!

UTV: What's the movie about?

Theo: It's about these EMS workers, two of whom are Nicholas Cage and John Goodman, who are in the scene that I was in. Oh, Patricia Arquette is in it too.

UTV: What's your role?

Theo: I am a whore. I am whore hear me roar.

UTV: Will we see you listed in the credits as whore #1?

Theo: A-ha.

UTV: Well that's cool. You **still** got to be in a Scorsese film.

Theo: Yes, and it's better than being whore #2.

UTV: Was there a brawl about who would be whore #1 and whore #2.

Theo: No, it was specific because whore #2 was pregnant.

UTV: Oh really. So, you couldn't fill that part.

Theo: No. Plus she's black.

UTV: I don't even wanna go there.... So, the fascination with shoes. Explain. And how many is too many?

Theo: Shoes! You can't have enough shoes. That's one of my problems. I have many, many shoes and I am always wanting more. From '70s platforms to '40s platforms, to stilettos, spikes, wedges and boots.

UTV: How many shoes do you estimate you own?

Theo: Oh my god. I would say about 60 pairs.

UTV: Do you get these all over the world or do have specific places you shop?

Theo: Well, some places I shop at specifically. Like Frederick's of Hollywood are brilliant because they make cheap shoes and they make good slut shoes. Thrifting but my feet are so big that it is sometimes hard to find but when they're good, they're good. [Burp] and I also get hand me downs from my drag queen friends and stylists which is always good.

UTV: The Lunachicks new album: Punk or Metal?

Theo: Both. I think it's more Rock. I have always had a hard time describing what we are as a band because we have all of those elements. So the easiest way to describe it would be as a Rock album.

UTV: Tell us a little bit about the new record.

Theo: It is called *Luxury Problem*. It is my favorite album by us so far. It's still got the Lunachicks humor, however, you can see the advancement in our writing. For me as a lyricist it goes a lot deeper than *Pretty Ugly*.

UTV: Is their any particular song you are proud of or just the album in general?

Theo: I am proud of all of them in particular, the "Rock-Loser" tune.

UTV: "Rock Loser" tune?

Theo: Oh no, wait, it is called "Nowhere Fast."

UTV: What in particular do you like about that song?

Theo: Well it is a little autobiographical.

UTV: Were you as animated when you were younger as you are now?

Theo: Yes and No. Actually, for the most part yes. In second grade I really became obsessed with clowns -- Clowns scare me now, which is weird -- I used to do all of these ridiculous things and kids would poke fun at me even though I would be poking fun at myself. Which is what I still do.

UTV: Did you like school? You went to the *Fame* high school what was that like?

Theo: That school as much as it sucked because it was school saved my life because half of the day was Art or whatever your major was and mine was Art. If I had to do academics for the entire day I would've lost my mind.

UTV: Is it true that the Lunachicks famous "Bat Logo" was drawn by you in Math class because you were bored to tears?

Theo: A-ha.

UTV: I guess inspiration struck in academia.

Theo: Yes. Although, I was an A student in Algebra, but Geometry I couldn't get.

UTV: When did the make-up obsession start?

Theo: Very young. I think that went along with the clowning. When I was younger I used to wear these big sunglasses and my Dad would call me "Hollywood". As soon as I could start buying my own make up I was obsessed with nail polish. I almost never have my nails or toes unpolished. I was also doing shows for my parents all the time. So I was constantly dressing up and putting on make up.

UTV: You mention your parents and doing shows for them. Do your parents come to Lunachicks shows?

Theo: They have.

UTV: Is that weird to be on stage talking about some of the subjects you talk about. Does that inhibit you at all?

Theo: People have told me that. I don't realize it. I think it is something that is subconscious. I do not curse as much when they are there. They are very entertained at the shows. The last time they saw us was on the NOFX tour, which was a while ago. My dad had this dream for the song "Insomnia" where I would be lowered down on a bed and than wake up and start singing the song. It was really funny. He was very excited about it.

UTV: In the early days of the Lunachicks the band seemed to be more theatrical with props like swinging chickens. What ever happened to the swinging chickens and bad poetry?

Theo: Bad poetry still happens once in a while. The swinging chickens got stolen and we replaced them. The last one I had I put in to a bag with clothing and the rubber squished down and the chicken began to mold on to the clothing in the bag.

UTV: That's creepy.

Theo: Yeah. So they're gone.

UTV: I read about a year ago in *NME* a story about the Lunachicks in England. Apparently you guys smashed a window of a club because you were trying to change and people were watching you? Is this true and can you elaborate?

Theo: Yes, it is true. It made the front page of the paper in the town we were playing. I think we were still in our costumes me and someone else might have been changing when we figured it out. The room had a mirror and behind it was a room that people kept going in to. We figured it was the back room of the bar where they kept their stock. I think Squid figured it out because men kept going in to this room and bringing other men in to this room. So we smashed the mirror and wrote warnings to other woman all over the walls. Squid demanded that the owner of the club take his pants off.

UTV: Laughs. Did he?

Theo: He did un-button them. I don't think they came all the way off. We should have sued him.

UTV: Speaking of front covers of papers, it seems that the Lunachicks have always been poised on the edge of breaking huge and just as you think they are going to it never happens. It seems like there is a stigma against girl Rock bands, which there is not against girl pop artists like the Spice Girls and Brittany Spears. How has that affected you? How do you feel about the Lunachicks being labeled the Spice Girls of Punk Rock?

Theo: Did someone actually call us the Spice Girls of Punk Rock?

UTV: Yes, it was in a magazine.

Theo: We all kind of, we being the band, have this obsession with the Spice Girls. It started with the stickers and the lollipops. In regard to pop artist being so popular and us [the Lunachicks] being pushed back every time we are getting closer to breaking through Is probably because the world is not ready for us. Bands like Marilyn Manson are acceptable now. The Spice Girls sing cheesy pop and that's acceptable. I used to hate Madonna as a kid, but I can appreciate her now because she has torn down a lot of walls. In a way the Spice Girls are a positive example and in other ways they are not.

UTV: Do you think bands like the Spice Girls open the door for bands like the Lunachicks or do you think it makes it harder to get through?

Theo: I think it can go both ways. Most of the female artist like Jewel and Alanis Morrisette sing these jingly jangle tunes and that can make it worse. However, it makes females in the industry become more acceptable.Sometimes I feel like the Spice Girls made everything regress 20 years. It seems that nothing has actually changed at all.

UTV: What about No Doubt? Gwen seems to have copped your look.

Theo: Yes, I have noticed.

UTV: "I'm Just a Girl" being an irony because she doesn't play an instrument and is surrounded by an all male band. In light of the female musician scandal how do you feel about bands like No Doubt?

Theo: I think Gwen is a really talented singer and performer. However, I think her act and her song "I'm Just a Girl" didn't have the impact it could have had because their was a lack of follow through. I find her tough act mixed with a cute Minnie Mouse act is a contradiction and doesn't set a really good example. What is she trying to portray? A tough chick who is a feminist or is she Just a Girl?

UTV: Speaking of images. The Lunachicks had a destroyed Barbie head on the cover of their last album and have songs about her. How do you feel about the image that Barbie portrays on young woman?

Theo: I think it is fucked up. Barbie is basically a Drag Queen. Her body and features prove that they are totally unrealistic. She has blonde hair and blue eyes with big Tits and no genitals. I was handed one when I was a kid and I loved her. I have Barbie dolls from the '50s. I know how fucked up her image is, but I can still appreciate her. Maybe that is my sick sense of glamour and drag. If I have little girls or boys, I can't say I won't give them Barbie Dolls. If I do, there will be a very strong definition of what is real and what is feminine, and that you don't have to look like that.

UTV: As far as being a feminist model I remember reading in *Guitar World* a few years ago that the Lunachicks were quoted as being the inspiration for Elastica. I've seen Lunachicks shows where girls have broken down in to tears because they realized that women can be in bands, and they don't have to be like guys, or doll themselves up to appease the guys. Do you feel that message gets through to people?

Theo: I think it **does** get through. If people are open to it, it will get through. I've been told by tons of girls and boys that after seeing us, doors have been opened up for them. Like anything else, judgmental people will see us and go "Oh God that is so stupid," or "I don't get it." The Lunachicks have been like one big inside joke or story in some ways. It's like this is us, we are going to express ourselves, if people get it, fine. If they don't, what can we do?

UTV: Someone described you as a Rock and Roll fantasy come true. It is probably the most accurate description of you. Everyone sits in front of their mirrors with goofy clothes on, playing guitar wishing they could be a Rock star. The only difference being is that the Lunachicks have gone out and done it.

Theo: That is an accurate description.

UTV: I think sometimes the Lunachicks outfits work for you and sometimes against you. What do you think makes the Lunachicks special besides clothes, make up and songs about Barbie?

Theo: Obviously our music. We have been around for so long. We have stuck to our guns. Over the years we have progressed as musicians and me as a singer. We offer something that really no other bands that I have ever seen have. Even Kiss and Alice Cooper who were theatrical and dramatic but bottom line it is about the music. We dress up more as entertainment to ourselves. When I go to a show, I want to see a show. I do not just want to hear songs being played by a bunch of dudes in jeans. Unless it is The Candy Snatchers bashing blood everywhere.

UTV: Speaking of the Candy Snatchers you are currently on an independent label Go-Kart Records the same label as them. Why haven't the Lunachicks moved on to a major label? Do you think you might go to one in the future?

Theo: The majors are scared of us. Everyone who knows us loves us, but for some reason the major labels are afraid of us. We've been treated very well at Go-Kart. I wouldn't say that we are not open to a major label offer, but I don't know if that would ever happen, and if it did, I don't know if it would be the right thing.

UTV: You never had a major label offer?

Theo: No.

UTV: With all of the success and the touring you have never had someone take an interest? It is somewhat unfathomable that with a band that sells as many records as the Lunachicks that you guys don't have constant major label interest. What happened with you guys and K-ROCK in New York? I heard a lot of stuff on K-ROCK about the Lunachicks last year fighting with one of the DJ's or something?

Theo: Some dork had been at the Marilyn Manson show we played New Years of '96, and we were on stage talking shit about Q104.3 because they have openly admitted to not playing girl bands. This guy thought that we were talking about K-ROCK so he told someone at K-ROCK and Booker [the DJ] started talking shit about the Lunachicks. So I called up and we straightened it out on the air. It was while we were on tour with No Doubt. I was calling from some stadium in NJ trying to straighten everything out with him.

UTV: Have they ever even played your record?

Theo: They played our record on the specialty show.

UTV: Who is cooler Bert or Ernie?

Theo: Ernie, because Bert is a little more uptight.

UTV: Ben or Jerry?

Theo: Oh God, I don't even know.

UTV: Siskel or Ebert?

Theo: Which one is dead?

UTV: Siskel.

Theo: I don't really care for either of them.

UTV: Sonny or Cher?

Theo: Cher.

UTV: Batman or Robin?

Theo: Batman.

UTV: Tweetle Dee or Tweetle Dumb?

Theo: Tweetle Dee.

UTV: Kenny or Kyle from *South Park*?

Theo: Kyle.

UTV: Any closing comments?

Theo: Don't quit your day job.

UTV: Learn to type.

Theo: Learn to type. I never did.

UTV: Don't smoke.

Theo: Drink lots of water. Don't dehydrate. Have a nice Passover. Get more sleep than I did last night. [Laughing]

UTV: So, any closing comments?

Theo: Pee before you go to bed. ☺

THICK

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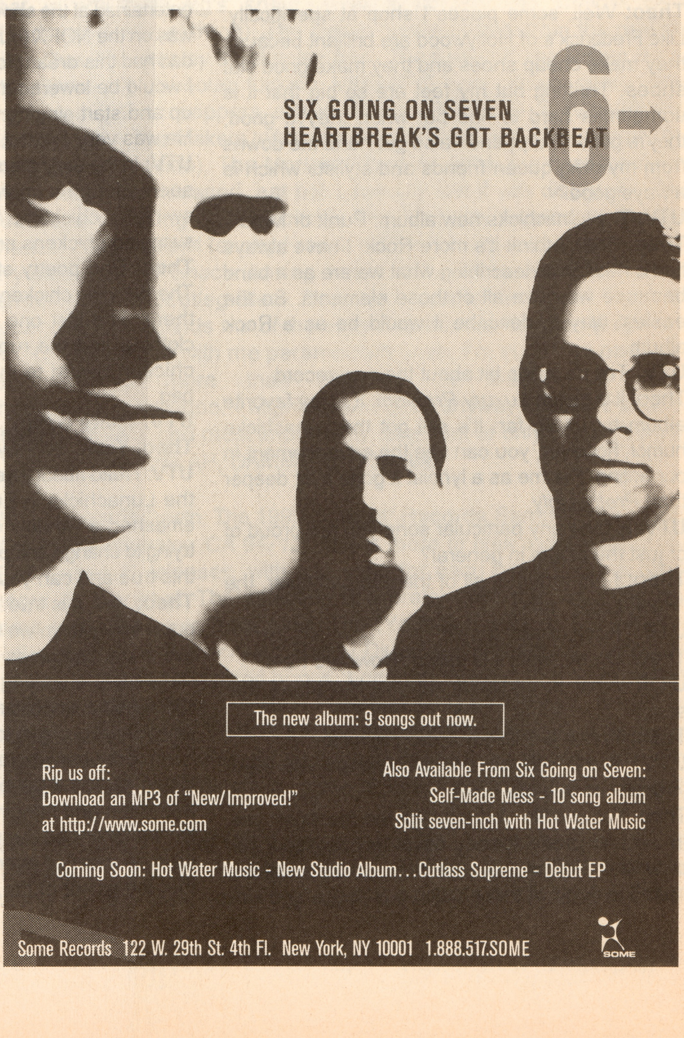
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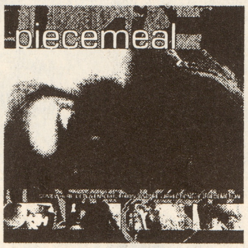

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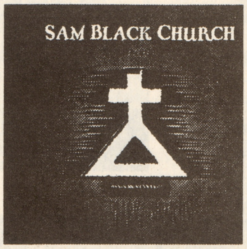

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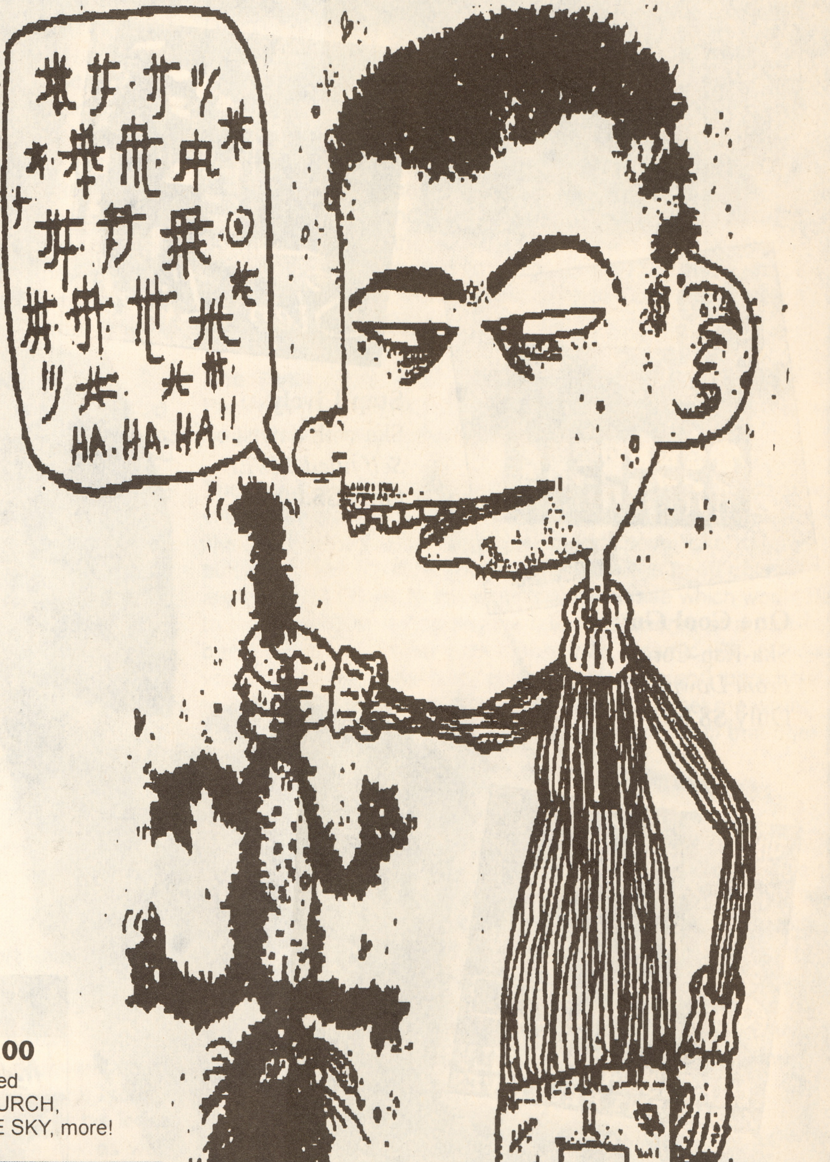

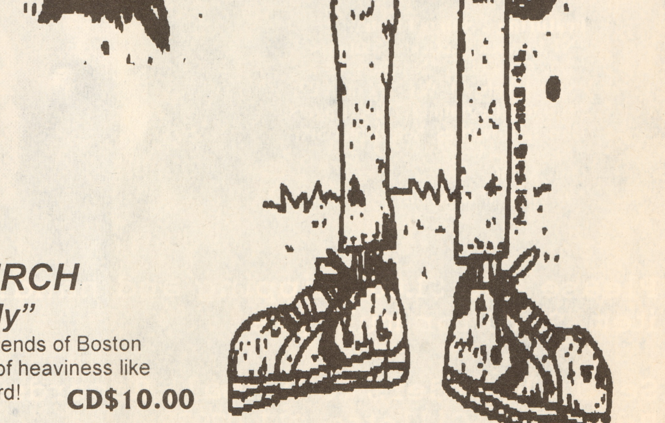

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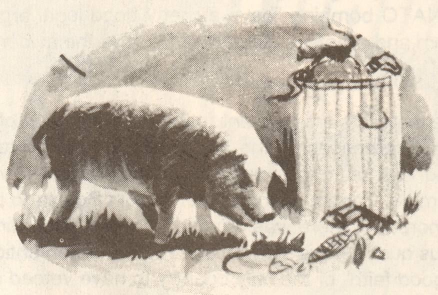

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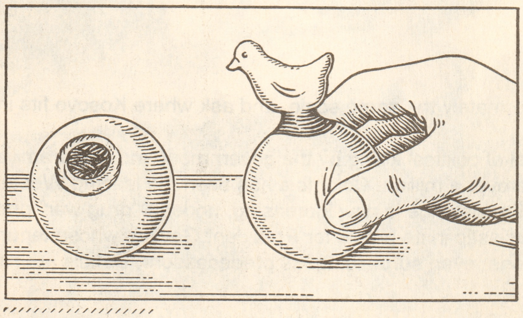

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THE CURRENT BOMBINGS

BY NOAM CHOMSKY

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There have been many inquiries concerning NATO (meaning primarily US) bombing in Kosovo. A great deal has been written about the topic, including Znet commentaries. I'd like to make a few general observations, keeping to facts that are not seriously contested. There are two fundamental issues: (1) What are the accepted and applicable "rules of world order"? (2) How do these or other considerations apply in the case of Kosovo?

(1) What are the accepted and applicable "rules of world order"?

There is a regime of international law and international order, binding on all states, based on the UN Charter and subsequent resolutions and World Court decisions. In brief, the threat or use of force is banned unless explicitly authorized by the Security Council after it has determined that peaceful means have failed, or in self-defense against "armed attack" (a narrow concept) until the Security Council acts.

There is, of course, more to say. Thus there is at least a tension, if not an outright contradiction, between the rules of world order laid down in the UN Charter and the rights articulated in the Universal Declaration of Human Rights (UD), a second pillar of the world order established under US initiative after World War II. The Charter bans force violating state sovereignty; the UD guarantees the rights of individuals against oppressive states. The issue of "humanitarian intervention" arises from this tension. It is the right of "humanitarian intervention" that is claimed by the US/NATO in Kosovo, and that is generally supported by editorial opinion and news reports (in the latter case, reflexively, even by the very choice of terminology).

The question is addressed in a news report in the *NY Times* (March 27), headlined "Legal Scholars Support Case for Using Force" in Kosovo (March 27). One example is offered: Allen Gerson, former counsel to the US mission to the UN. Two other legal scholars are cited. One, Ted Galen Carpenter, "scoffed at the Administration argument" and dismissed the alleged right of intervention. The third is Jack Goldsmith, a specialist on international law at Chicago Law school. He says that critics of the NATO bombing "have a pretty good legal argument," but "many people think [an exception for humanitarian intervention] does exist as a matter of custom and practice." That summarizes the evidence offered to justify the favored conclusion stated in the headline.

Goldsmith's observation is reasonable, at least if we agree that facts are relevant to the determination of "custom and practice." We may also bear in mind a truism: the right of humanitarian intervention, if it exists, is premised on the "good faith" of those intervening, and that assumption is based not on their rhetoric but on their record, in particular their record of adherence to the principles of international law, World Court decisions, and so on. That is indeed a truism, at least with regard to others. Consider, for example, Iranian offers to intervene in Bosnia to prevent massacres at a time when the West would not do so. These were dismissed with ridicule (in fact, ignored); if there was a reason beyond subordination to power, it was because Iranian "good faith" could not be assumed. A rational person then asks obvious questions: is the Iranian record of intervention and terror worse than that of the US? And other questions, for example: How should we assess the "good faith" of the only country to have vetoed a Security Council resolution calling on all states to obey international law? What about its historical record? Unless such questions are prominent on the agenda of discourse, an honest person will dismiss it as mere allegiance to doctrine. A useful exercise is to determine how much of the literature -- media or other -- survives such elementary conditions as these.

(2) How do these or other considerations apply in the case of Kosovo?

There has been a humanitarian catastrophe in Kosovo in the past year, overwhelmingly attributable to Yugoslav military forces. The main victims have been ethnic Albanian Kosovars, some 90% of the population of this Yugoslav territory. The standard estimate is 2000 deaths and hundreds of thousands of refugees.
In such cases, outsiders have three choices:

(I) try to escalate the catastrophe

(II) do nothing

(III) try to mitigate the catastrophe

The choices are illustrated by other contemporary cases. Let's keep to a few of approximately the same scale, and ask where Kosovo fits into the pattern.

(A) Colombia. In Colombia, according to State Department estimates, the annual level of political killing by the government and its paramilitary associates is about at the level of Kosovo, and refugee flight primarily from their atrocities is well over a million. Colombia has been the leading Western hemisphere recipient of US arms and training as violence increased through the '90s, and that assistance is now increasing, under a "drug war" pretext dismissed by almost all serious observers. The Clinton administration was particularly enthusiastic in its praise for President Gaviria, whose tenure in office was responsible for "appalling levels of violence," according to human rights organizations, even surpassing his predecessors. Details are readily available.

In this case, the US reaction is (I): escalate the atrocities.

(B) Turkey. By very conservative estimate, Turkish repression of Kurds in the '90s falls in the category of Kosovo. It peaked in the early '90s; one index is the flight of over a million Kurds from the countryside to the unofficial Kurdish capital Diyarbakir from 1990 to 1994, as the Turkish army was devastating the countryside. 1994 marked two records: it was "the year of the worst repression in the Kurdish provinces" of Turkey, Jonathan Randal

reported from the scene, and the year when Turkey became "the biggest single importer of American military hardware and thus the world's largest arms purchaser." When human rights groups exposed Turkey's use of US jets to bomb villages, the Clinton Administration found ways to evade laws requiring suspension of arms deliveries, much as it was doing in Indonesia and elsewhere.
Colombia and Turkey explain their (US-supported) atrocities on grounds that they are defending their countries from the threat of terrorist guerrillas. As does the government of Yugoslavia.

Again, the example illustrates (I): try to escalate the atrocities.

© Laos. Every year thousands of people, mostly children and poor farmers, are killed in the Plain of Jars in Northern Laos, the scene of the heaviest bombing of civilian targets in history it appears, and arguably the most cruel: Washington's furious assault on a poor peasant society had little to do with its wars in the region. The worst period was from 1968, when Washington was compelled to undertake negotiations (under popular and business pressure), ending the regular bombardment of North Vietnam. Kissinger-Nixon then decided to shift the planes to bombardment of Laos and Cambodia.

The deaths are from "bombies," tiny anti-personnel weapons, far worse than land-mines: they are designed specifically to kill and maim, and have no effect on trucks, buildings, etc. The Plain was saturated with hundreds of millions of these criminal devices, which have a failure-to-explode rate of 20%-30% according to the manufacturer, Honeywell. The numbers suggest either remarkably poor quality control or a rational policy of murdering civilians by delayed action. These were only a fraction of the technology deployed, including advanced missiles to penetrate caves where families sought shelter. Current annual casualties from "bombies" are estimated from hundreds a year to "an annual nationwide casualty rate of 20,000," more than half of them deaths, according to the veteran Asia reporter Barry Wain of the *Wall Street Journal* -- in its Asia edition.

A conservative estimate, then, is that the crisis this year is approximately comparable to Kosovo, though deaths are far more highly concentrated among children -- over half, according to analyses reported by the Mennonite Central Committee, which has been working there since 1977 to alleviate the continuing atrocities.

There have been efforts to publicize and deal with the humanitarian catastrophe. A British-based Mine Advisory Group (MAG) is trying to remove the lethal objects, but the US is "conspicuously missing from the handful of Western organizations that have followed MAG," the British press reports, though it has finally agreed to train some Laotian civilians. The British press also reports, with some anger, the allegation of MAG specialists that the US refuses to provide them with "render harmless procedures" that would make their work "a lot quicker and a lot safer." These remain a state secret, as does the whole affair in the United States. The Bangkok press reports a very similar situation in Cambodia, particularly the Eastern region where US bombardment from early 1969 was most intense.

In this case, the US reaction is (II): do nothing. And the reaction of the media and commentators is to keep silent, following the norms under which the war against Laos was designated a "secret war" -- meaning well-known, but suppressed, as also in the case of Cambodia from March 1969. The level of self-censorship was extraordinary then, as is the current phase. The relevance of this shocking example should be obvious without further comment.

I will skip other examples of (I) and (II), which abound, and also much more serious contemporary atrocities, such as the huge slaughter of Iraqi civilians by means of a particularly vicious form of biological warfare -- "a very hard choice," Madeleine Albright commented on national TV in 1996 when asked for her reaction to the killing of half a million Iraqi children in 5 years, but "we think the price is worth it." Current estimates remain about 5000 children killed a month, and the price is still "worth it." These and other examples might also be kept in mind when we read awed rhetoric about how the "moral compass" of the Clinton Administration is at last functioning properly, as the Kosovo example illustrates.

Just what does the example illustrate? The threat of NATO bombing, predictably, led to a sharp escalation of atrocities by the Serbian Army and paramilitaries, and to the departure of international observers, which of course had the same effect. Commanding General Wesley Clark declared that it was "entirely predictable" that Serbian terror and violence would intensify after the NATO bombing, exactly as happened. The terror for the first time reached the capital city of Pristina, and there are credible reports of large-scale destruction of villages, assassinations, generation of an enormous refugee flow, perhaps an effort to expel a good part of the Albanian population -- all an "entirely predictable" consequence of the threat and then the use of force, as General Clark rightly observes.

Kosovo is therefore another illustration of (I): try to escalate the violence, with exactly that expectation.

To find examples illustrating (III) is all too easy, at least if we keep to official rhetoric. The major recent academic study of "humanitarian intervention," by Sean Murphy, reviews the record after the Kellogg-Briand pact of 1928 which outlawed war, and then since the UN Charter, which strengthened and articulated these provisions. In the first phase, he writes, the most prominent examples of "humanitarian intervention" were Japan's attack on Manchuria, Mussolini's invasion of Ethiopia, and Hitler's occupation of parts of Czechoslovakia. All were accompanied by highly uplifting humanitarian rhetoric, and factual justifications as well. Japan was going to establish an "earthly paradise" as it defended Manchurians from "Chinese bandits," with the support of a leading Chinese nationalist, a far more credible figure than anyone the US was able to conjure up during its attack on South Vietnam. Mussolini was liberating thousands of slaves as he carried forth the Western "civilizing mission." Hitler announced Germany's intention to end ethnic tensions and violence, and "safeguard the national individuality of the German and Czech peoples," in an operation "filled with earnest desire to serve the true interests of the peoples dwelling in the area," in accordance with their will; the Slovakian President asked Hitler to declare Slovakia a protectorate.

Another useful intellectual exercise is to compare those obscene justifications with those offered for interventions, including "humanitarian interventions," in the post-UN Charter period.

In that period, perhaps the most compelling example of (III) is the Vietnamese invasion of Cambodia in December 1978, terminating Pol Pot's atrocities, which were then peaking. Vietnam pleaded the right of self-defense against armed attack, one of the few post-Charter examples when the plea is plausible: the Khmer Rouge regime (Democratic Kampuchea, DK) was carrying out murderous attacks against Vietnam in border areas. The US reaction is instructive. The press condemned the "Prussians" of Asia for their outrageous violation of international law. They were harshly punished for the crime of having terminated Pol Pot's slaughters, first by a (US-backed) Chinese invasion, then by US imposition of extremely harsh sanctions. The US recognized the expelled DK as the official government of Cambodia, because of its "continuity" with the Pol Pot regime, the State Department explained. Not too subtly, the US supported the Khmer Rouge in its continuing attacks in Cambodia.

The example tells us more about the "custom and practice" that underlies "the emerging legal norms of humanitarian intervention."

Despite the desperate efforts of ideologues to prove that circles are square, there is no serious doubt that the NATO bombings further undermine what remains of the fragile structure of international law. The US made that entirely clear in the discussions leading to the NATO decision. Apart from the UK (by now, about as much of an independent actor as the Ukraine was in the pre-Gorbachev years), NATO countries were skeptical of US policy, and were particularly annoyed by Secretary of State Albright's "saber-rattling" (Kevin Cullen, *Boston Globe*, Feb.22). Today, the more closely one approaches the conflicted region, the greater the opposition to Washington's insistence on force, even within NATO (Greece and Italy). France had called for a UN Security Council resolution to authorize deployment of NATO peace keepers. The US flatly refused, insisting on "its stand that NATO should be able to act independently of the United Nations," State Department officials explained. The US refused to permit the "neuralgic word `authorize'" to appear in the final NATO statement, unwilling to concede any authority to the UN Charter and international law; only the word "endorse" was permitted (Jane Perlez, *NYT*, Feb. 11). Similarly the bombing of Iraq was a brazen expression of contempt for the UN, even the specific timing, and was so understood. And of course the same is true of the destruction of half the pharmaceutical production of a small African country a few months earlier, an event that also does not indicate that the "moral compass" is straying from righteousness -- not to speak of a record that would be prominently reviewed right now if facts were considered relevant to determining "custom and practice."

It could be argued, rather plausibly, that further demolition of the rules of world order is irrelevant, just as it had lost its meaning by the late 1930s. The contempt of the world's leading power for the framework of world order has become so extreme that there is nothing left to discuss. A review of the internal documentary record demonstrates that the stance traces back to the earliest days, even to the first memorandum of the newly-formed National Security Council in 1947. During the Kennedy years, the stance began to gain overt expression. The main innovation of the Reagan-Clinton years is that defiance of international law and the Charter has become entirely open. It has also been backed with interesting explanations, which would be on the front pages, and prominent in the school and university curriculum, if truth and honesty were considered significant values. The highest authorities explained with brutal clarity that the World Court, the UN, and other agencies had become irrelevant because they no longer follow US orders, as they did in the early postwar years.

One might then adopt the official position. That would be an honest stand, at least if it were accompanied by refusal to play the cynical game of self-righteous posturing and wielding of the despised principles of international law as a highly selective weapon against shifting enemies. While the Reaganites broke new ground, under Clinton the defiance of world order has become so extreme as to be of concern even to hawkish policy analysts. In the current issue of the leading establishment journal, *Foreign Affairs*, Samuel Huntington warns that Washington is treading a dangerous course. In the eyes of much of the world -- probably most of the world, he suggests -- the US is "becoming the rogue superpower," considered "the single greatest external threat to their societies." Realist "international relations theory," he argues, predicts that coalitions may arise to counterbalance the rogue superpower. On pragmatic grounds, then, the stance should be reconsidered. Americans who prefer a different image of their society might call for a reconsideration on other than pragmatic grounds.

Where does that leave the question of what to do in Kosovo? It leaves it unanswered. The US has chosen a course of action which, as it explicitly recognizes, escalates atrocities and violence -- "predictably"; a course of action that also strikes yet another blow against the regime of international order, which does offer the weak at least some limited protection from predatory states. As for the longer term, consequences are unpredictable. One plausible observation is that "every bomb that falls on Serbia and every ethnic killing in Kosovo suggests that it will scarcely be possible for Serbs and Albanians to live beside each other in some sort of peace" (*Financial Times*, March 27). Some of the longer-term possible outcomes are extremely ugly, as has not gone without notice.

A standard argument is that we had to do something: we could not simply stand by as atrocities continue. That is never true. One choice, always, is to follow the Hippocratic principle: "First, do no harm." If you can think of no way to adhere to that elementary principle, then do nothing. There are always ways that can be considered. Diplomacy and negotiations are never at an end.

The right of "humanitarian intervention" is likely to be more frequently invoked in coming years -- maybe with justification, maybe not -- now that Cold War pretexts have lost their efficacy. In such an era, it may be worthwhile to pay attention to the views of highly respected commentators -- not to speak of the World Court, which explicitly ruled on this matter in a decision rejected by the United States, its essentials not even reported.

In the scholarly disciplines of international affairs and international law it would be hard to find more respected voices than Hedley Bull or Leon Henkin. Bull warned 15 years ago that "Particular states or groups of states that set themselves up as the authoritative judges of the world common good, in disregard of the views of others, are in fact a menace to international order, and thus to effective action in this field." Henkin, in a standard work on world order, writes that the "pressures eroding the prohibition on the use of force are deplorable, and the arguments to legitimize the use of force in those circumstances are unpersuasive and dangerous... Violations of human rights are indeed all too common, and if it were permissible to remedy them by external use of force, there would be no law to forbid the use of force by almost any state against almost any other. Human rights, I believe, will have to be vindicated, and other injustices remedied, by other, peaceful means, not by opening the door to aggression and destroying the principle advance in international law, the outlawing of war and the prohibition of force."

Recognized principles of international law and world order, solemn treaty obligations, decisions by the World Court, considered pronouncements by the most respected commentators -- these do not automatically solve particular problems. Each issue has to be considered on its merits. For those who do not adopt the standards of Saddam Hussein, there is a heavy burden of proof to meet in undertaking the threat or use of force in violation of the principles of international order. Perhaps the burden can be met, but that has to be shown, not merely proclaimed with passionate rhetoric. The consequences of such violations have to be assessed carefully -- in particular, what we understand to be "predictable." And for those who are minimally serious, the reasons for the actions also have to be assessed -- again, not simply by adulation of our leaders and their "moral compass."

Noam Chomsky is a Professor of Linguistics at Massachusetts Institute of Technology. He has authored several books and articles on US foreign policy and current affairs. AK Press has also recently released a double CD titled ***Propaganda and Control of the Public Mind,*** *which contains a '97 Chomsky lecture given at Harvard.*

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SICK OF IT ALL

BY MYK

Most of the bands that I considered Hardcore bands from my youth are gone, and if they're ***not*** *gone they play some hybrid want to be up to date crap that isn't worth the vinyl it's pressed on. One band that has stayed true to its ethics and roots is Sick Of It All. I got the chance to interview Armand, the drummer, through email while they were on tour in Europe. I tried to be original with my questions, as well as link the past to the now and the future. I thank him and the rest of the band for the interview, and also for just being one of my favorite bands ever and not giving me a reason to change my way of thinking. Blood, Sweat, and No Tears. Sick Of It All's latest full-length is on Fat Wreck Chords and titled* ***Call to Arms.-Myk***

Under the Volcano: What does the new record offer that a long-time fan would find an advancement, such as ideas or musical ability?
Armand Majidi: We haven't exactly been the most experimental band, but what we **have** done is hone our craft and try to write songs that run their course. On this record, we've trimmed the fat, cut things down to a bare minimum, and let energy work for us rather than melody.

UTV: How is it working with Fat Wreck Chords? It seems the label is musically worlds away from your sound; is there any trepidation on your part because of this?
Armand Majidi: So far, working with Fat has been great, except for the upside down artwork blunder. But seriously, everyone we've met from Fat knows exactly what SOIA is all about. We never felt trepidation because we were signed to make a SOIA record, not be a NOFX clone. Working something to Metal radio was alien to them, but they're doing really well.
UTV: What other labels did you speak to before signing with Fat?
Armand Majidi: Nitro, who made a great offer, Epitaph and Victory -- who also had respectable bids.
UTV: What -- if anything -- do you feel you've learned from your experience with being on a major? What do you consider your biggest triumph? Your biggest mistake?
Armand Majidi: To tell the truth, being on a major wasn't a horrible experience, except that different countries Europe have different offices, and some are fuckin' clueless when it comes to Hardcore. In their defense, they always gave us the tour support we needed, and we really milked that aspect. Our greatest triumph was bringing Hardcore to a whole new group of people worldwide. Our biggest mistake was not being able to control the price of our CDs in stores. Indie releases are always cheaper, and that's something we regret.
UTV: Many people view SOIA as a band that has retained its integrity, even despite having a video on MTV and the like. During the stint with EastWest, did it feel that the Hardcore community may have put you under a microscope? Was it an enormous effort to remain true to the band's vision during this period because of influences you may not have normally encountered on a smaller label?
Armand Majidi: I don't think a minute goes by that we're not under the Hardcore microscope. There are a lot of critical people out there who

Photo: BJ Papas

don't feel Hardcore should be taken to the masses. As a musician, I totally disagree. The success we feel translates to smaller bands, and the more people you have involved equals more bands, more creativity, more shows, more fanzines, etc, etc. The deal we signed with EastWest gave us 100% creative control, so there were no outside influences have any effect on us. We didn't sweat it.

UTV: Who was the song "Step Down" directed at?

Armand Majidi: "Step Down" was directed at bands and people in the scene who glorified macho attitudes and senseless violence. It's a plea for people to be real.

UTV: Why did Rich leave the band?

Armand Majidi: Rich left so he could work full-time and maintain a relationship. Neither worked out, poor guy. But he's got a new band called Reach and they're looking for a label.

UTV: What was the Alleyway Crew, and does it still exist?

Armand Majidi: The Alleyway Crew was and still is a big group of friends. Any rumors of Crip-style gang involvement are totally false. We just watch each others' backs.

UTV: Where did the dragon logo come from?

Armand Majidi: The dragon was a design by a tattoo artist named Greg Irons. Our friend Duck (Rick?) got it on his head, and then it became the symbol for The Alleyway Crew. SOIA was a band for two or three years before we used it.

UTV: Is there a reason that *We Stand Alone* was never re-issued?

Armand Majidi: The last we heard, Relativity sold it to Sony. They released it in Europe, and that was the end of it.

UTV: With the popularity of your version of "Straight Ahead", will that be re-issued?

Armand Majidi: Craig had plans to release it on his own label, but all those plans are on hold while we're on tour.

UTV: Tell me about the live record on Lost & Found; how did it come about, and why wasn't it issued in the US?

Armand Majidi: Talk about a mistake. We agreed for them to record a show, and it came out terribly. We never should have gotten involved.

UTV: For Pete: What was the story behind Blood From A Stone? How did you meet the guys from Napalm Death?

Armand Majidi: You mean Lou. He met the Napalm guys on the "New Titans On the Block" tour in '91. It was just a musical collaboration between friends.

UTV: Is there still static between SOIA and Integrity from Cleveland? Any rumors you'd like to put to rest once and for all?

Armand Majidi: I've never heard of that band. Do they still exist?

UTV: How did Craig end up on the Shutdown record? Can Craig tell our readers about a new side project I've been hearing rumors about?

Armand Majidi: Jimmy from Shutdown asked Craig to do it. Another thing between friends. Creep Division is the name of his side project with Russ and Chuck from Good Riddance. They've played shows around New York and Cali. It's Hardcore for purists.

UTV: What places are you most looking forward to touring?

Armand Majidi: Europe and Japan are the biggest for us, but NY and LA shows always come off stateside. We're really looking forward to touring Australia and New Zealand again, because the last time we went, things were getting bigger.

UTV: Do you take your families on tour with you?

Armand Majidi: Pete and I have taken our wives on tour a few times and they know the touring life well, including the boring, dirty and totally unglamorous stuff. I plan to take my wife and son on the US Slayer tour. I have my fingers crossed hoping he can deal as well.

UTV: Who are, in your opinion, are the up and coming bands to look out for?

Armand Majidi: Right now we're on tour with Ensign and Indecision. Some other bands are Thumbs Down from Belgium, Kid Dynamite from New Jersey, and F Minus from LA.

UTV: Lastly, what older bands do you suggest the new hardcore fans should go and listen to for an "education"?

Armand Majidi: As far as early Hardcore I'd say: Bad Brains, ROIR tape; Black Flag, *Damaged*; Negative Approach, *Tied Down*; Circle Jerks, *Group Sex*; DRI, *Dirty Rotten LP*; Mental Abuse, *Streets of Filth*; and of course early AF, Discharge and Cro-Mags. ☺

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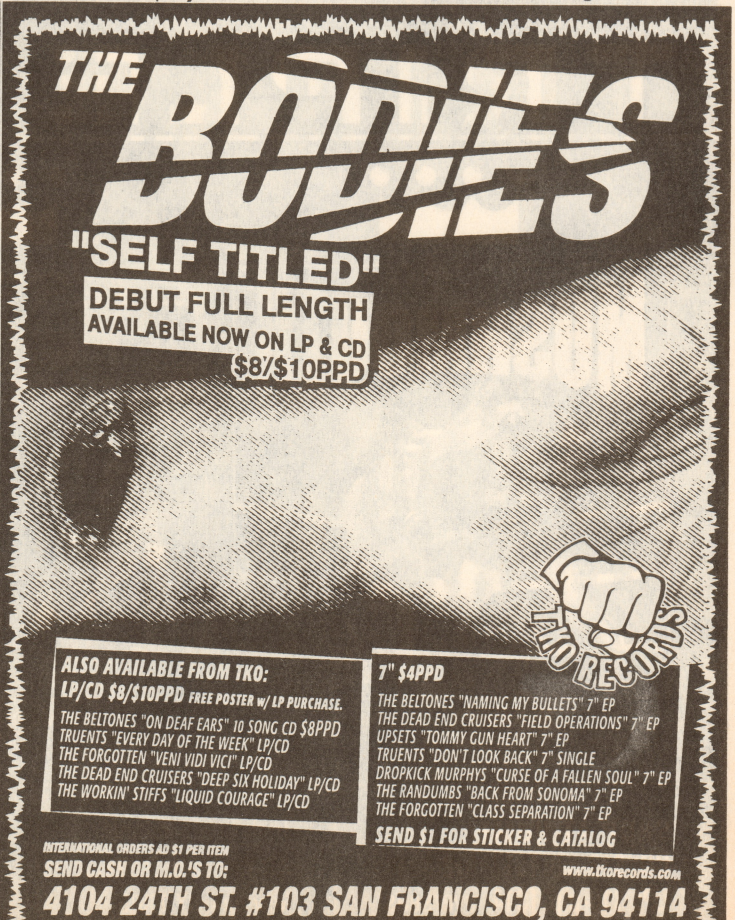

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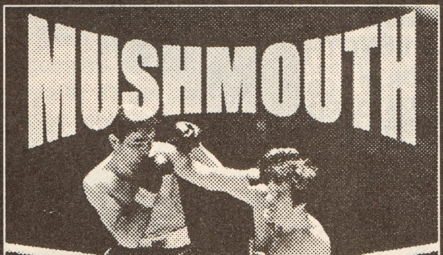
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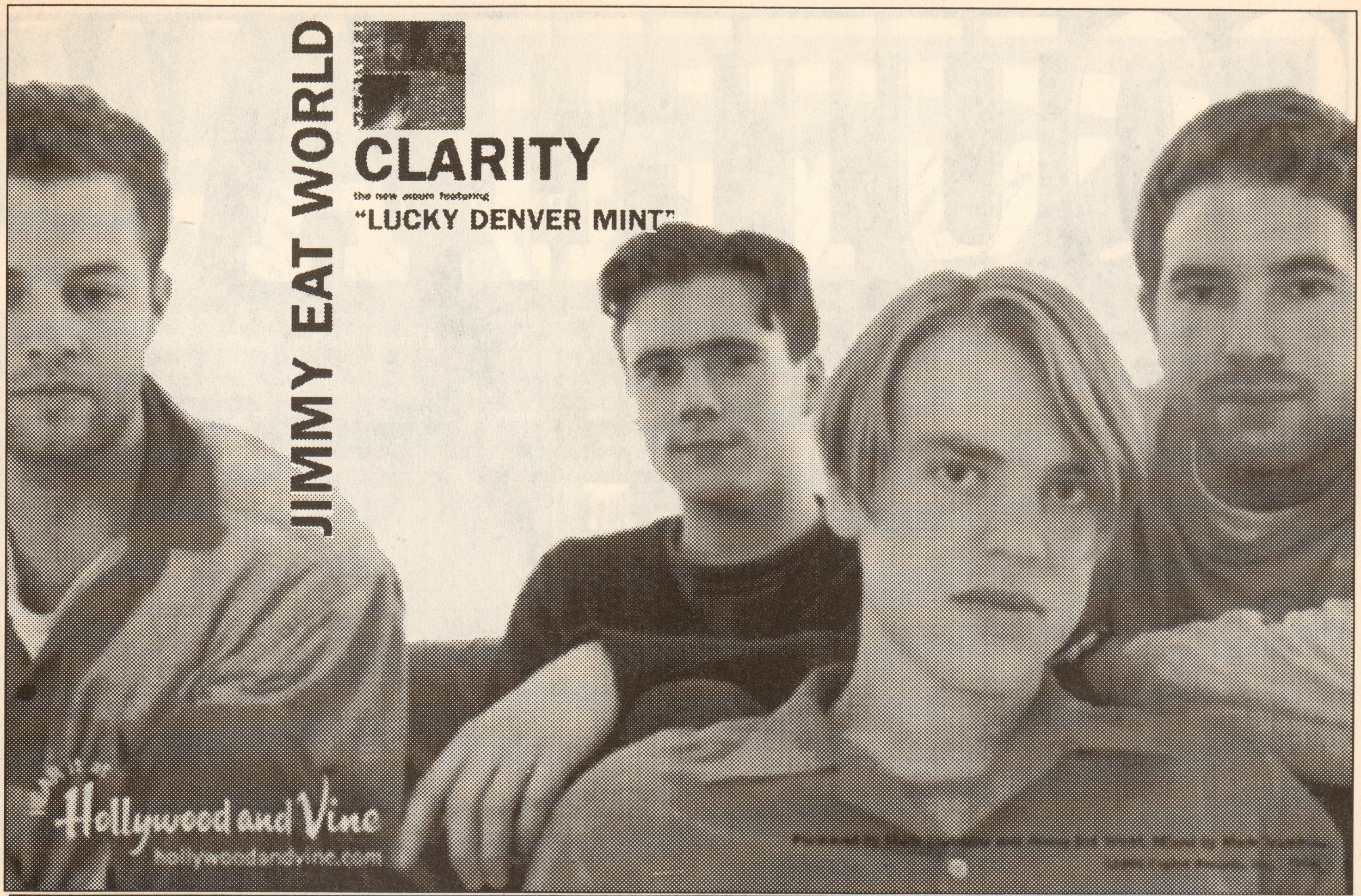
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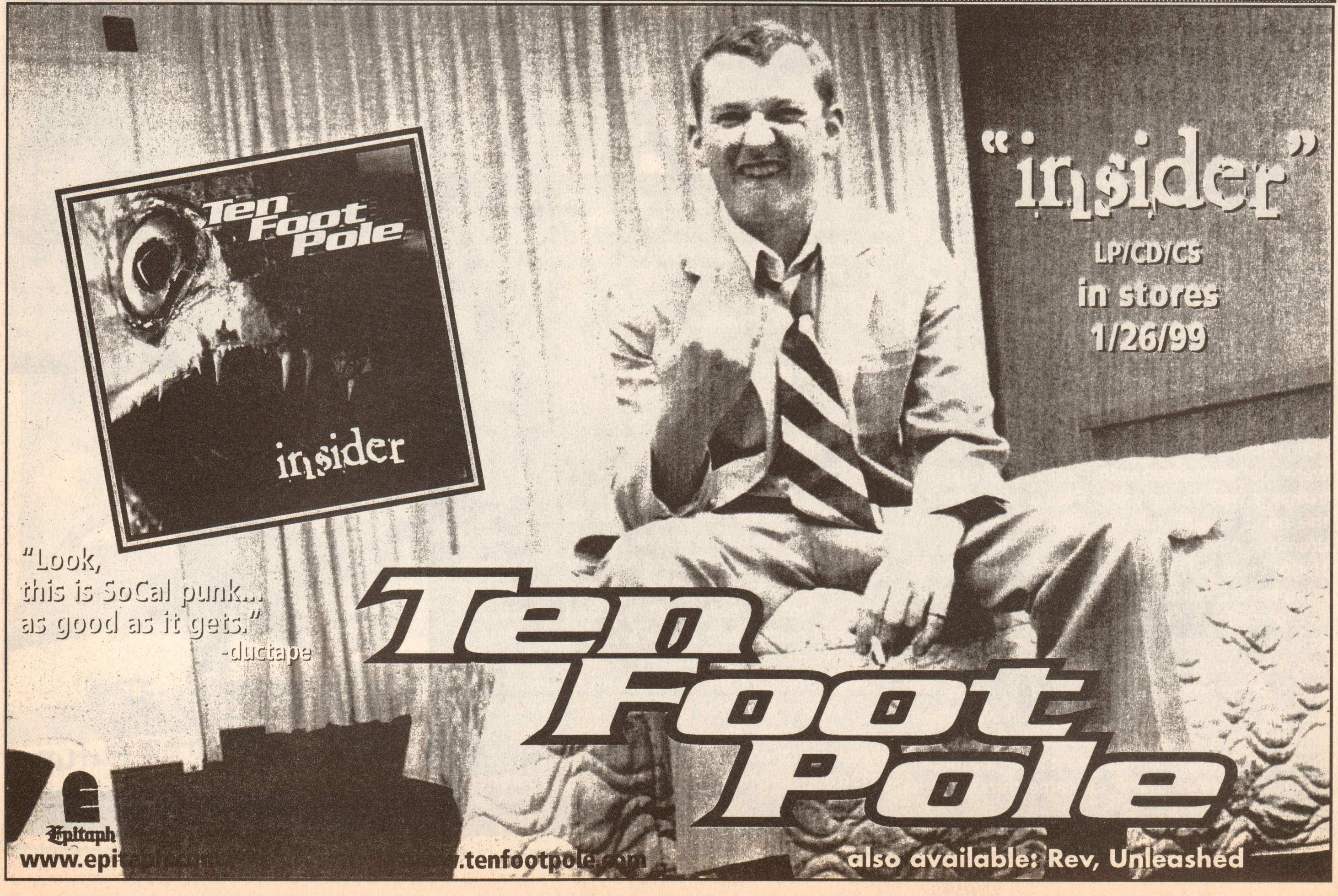
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SOUTHPAW

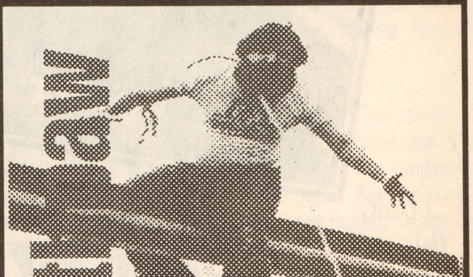
BY RICH

*Southpaw is a local band that plays fast, breathless Hardcore with flair. Their first full-length, **Brighter Future**, on New Found Hope Records, captures the intensity of Southpaw's live shows, and adds some distinctly personal touches that give insight into what makes the band tick. I asked the band questions via email, and got responses from three members: Elmo (aka Keith Franco, vox), Hugo (aka Mike Fitzgerald, guitar), and Jaime (aka James Maloney, bass). Enjoy!**-Rich***

Under the Volcano: A while back one of the band's members was in a car accident, and it seemed that there was a question as to whether Southpaw would continue. How did the band decide to continue on?
Elmo: Well, there was a time before that, that Paul Maddaloni (who was hit by a car) was thinking of leaving the band. That's when we decided to go with two guitarists. This way if Paul left, we still had a backup. So we tried out Hugo and everything worked out great. A month or two after Hugo joined, Paul was struck by a car working as a flag guy on a road construction crew. We took some time off, obviously, to be there for Paul, because it wouldn't seem right to jump into the band when he was in such a bad predicament. He was in a coma for nine days, and took a while to recuperate. Once we knew he would make it, we kinda just did the best we could to fill in without him till he was ready to come back. We kept his spot open till he was down for playing. He came back once he was ready, but while we were starting to record the album, he just dropped out of the band (on a friendly note, though) due to musical and some personal differences. We just had Hugo do all his tracks.
Jaime: Paul was leaving the band at the time, and we had recruited Hugo to play guitar. We put the band on hold while Paul was recovering, but I don't think we ever discussed breaking up. We were just concerned with Paul's recovery. The truth is, it was the only way Paul could get out of the band -- just ask Kris [Heinssen], our old drummer how hard it is to get away from us!
Hugo: I was only in the band a few weeks when it happened, but I was definitely not going to try to replace Paul if he wasn't coming back. I was kind of in the dark for a while, because the only way I had to contact anyone was Elmo's email, which at the time became flooded. I just went to a show at Dr. Shay's and he (Paul) was there, and that was awesome! It sucks that he had to leave eventually, but I guess it's for the better. What matters is that Paul came through it all right, and is happy now. Plus, now we have Bill [Kelly] who sucks and plays shitty solos! No, he is really amazing.
UTV: Is the album title, *Brighter Future*, significant in any way? The cover art seems to depict a sarcastically dark future.
Jaime: I think it was just the title we liked best.

The cover art was a picture that my brother-in-law found in an old D&D magazine, and I always liked the picture. I kept it hanging on my machine at work, so when we decided on *Brighter Future* as a title, I thought it would fit perfectly, in a twisted sorta way.

Elmo: *Brighter Future* is pretty significant to us. Basically, Southpaw as a band has been through some really tough times. We have had a lot of setbacks and delays in pretty much everything we have done. Hence the title...
Hugo: I think the whole thing with Paul was a shitty time for the band, and once he came back, I think that the future started to get a lot better -- we got offered the CD and some decent shows. The cover, I just thought that was funny as hell! We're not a really serious band, we're just normal people with a typically warped sense of humor. It's all about fun.
UTV: Some of the lyrics seem to depict -- or speak to -- someone going through a tough time in life. Was life rough for the band while recording the album?
Hugo: The lyrics are more Elmo's department, but I for one had a lot of fun recording the album.
Elmo: All the songs were written before we went into the studio, so they reflect more of my personal life up to that time. I wouldn't say that life was hard for us in general, but when we were in the studio, we had some band problems. Kris, our drummer decided to leave the band in the middle of recording and join Scarab as a bass player. He still went to all the sessions after laying down his tracks, and gave all his input and ideas as if he was still in the band. Kris was a strong force in recording the album. We were all sad to see him go. Basically, we went into the studio with five members and came out with



three!

Jaime: Not really, just knowing that Paul and Kris were leaving once the CD was done sucked because it's a pain in the ass looking for new members and they were really good friends, and great to work with.

UTV: How did you end up with a record out on New Found Hope?

Elmo: Greg [Dimech, New Found Hope Records] approached us a while back to be on a compilation he was doing called *The First Amendment*. We put two songs on it, and got a really overwhelming response. Greg received a lot of positive feedback, and asked us if we wanted to do either an EP or a full-length. We chose full-length, because -- who knew if we would ever have this opportunity again!?! Besides, he was paying for the whole thing.

Jaime: Greg offered, so we said okay!

UTV: If there was one thing you'd want someone that hears the record to come away with, what would it be?

Jaime: An uncontrollable urge to buy everything we have to sell!

Elmo: I would like someone to walk away after listening to the CD feeling that they can relate to the lyrics and that the music is not just generic Hardcore, but more diverse in certain aspects. When something is generic and watered down, it doesn't have the same feel as something coming from the heart. It's as bad as generic porn, like the Spice Channel -- they don't show penetration, cum shots, or women's legs spread. You almost feel cheated, and you've wasted your time watching. We don't want to waste anyone's time, or have someone feel cheated after purchasing this CD. We would like to be the Ron Jeremy of Hardcore.

Hugo: I get the feeling that a lot of people have a preconceived notion that we play generic "Shlong Island" shit. I'd like people to give us a chance, and see the "old school" and Punk roots and influences that have come into play more and more. I'd also like people to notice that we have one of the best bass players around!

UTV: On the CD there's a whole "hidden" section where you make fun of club bouncers, and teach curses in Spanish, among other things. Should listeners be surprised that Southpaw has a lighter side?

Elmo: I think it's the opposite. People are more surprised that we can write serious music and lyrics. People who really know us know that we are a bunch of goofballs, and don't take many things too seriously. A lot of times my friends are like, "You wrote these lyrics?", and I make this face like "Yeah, what am I, a fucking illiterate piece of shit?"

Jaime: No, we are all a bunch of clowns. We like to make fun of everything. It also seems to keep band problems to a minimum when you're all idiots.

Hugo: I don't see why they'd be surprised. All our friends know that we're a bunch of funny bastards, always fucking around. Rarely at practice do we get through a song without just cracking up and fucking the whole song up. We're not one of these serious political bands. I like a lot of bands like that, and totally respect people trying to do something positive, but we just don't address issues like that.

UTV: Real journalism here: Any thoughts on the planned Styx reunion? As you can tell, we're not afraid to ask the tough questions. This is the psychological assessment portion of the interview. You won't be graded, but I might make fun of your answers when I'm getting drunk with my friends -- and you aren't around to kick my ass!

Elmo: I didn't know they were planning a reunion. I couldn't care less about Styx. Last I heard, on VH1's *Behind the Music*, the lead singer was playing a VFW hall with his son's band. But if there was ever a Police reunion, I would be first to buy a ticket for that show. Fuck Styx. Mr. Roboto can suck my dick.

Jaime: I didn't know about it, but I see nothing wrong with it. It's an ELP reunion we have to be frightened of.

Hugo: I'd rather see A Flock of Seagulls back together.

UTV: Giuliani or Hillary Clinton for Senate? Why?

Jaime: Giuliani, because he doesn't seem to be too concerned with being politically correct, which is turning this country into a bunch of weak, feeble losers who can't take responsibility for its own actions. I also believe Hillary is a lying... gangster, like her partner. Not that this is new to politics, but she is an evil piece of shit.

Elmo: Screw Giuliani and his quality of life. You can't go to a decent titty bar in Times Square.

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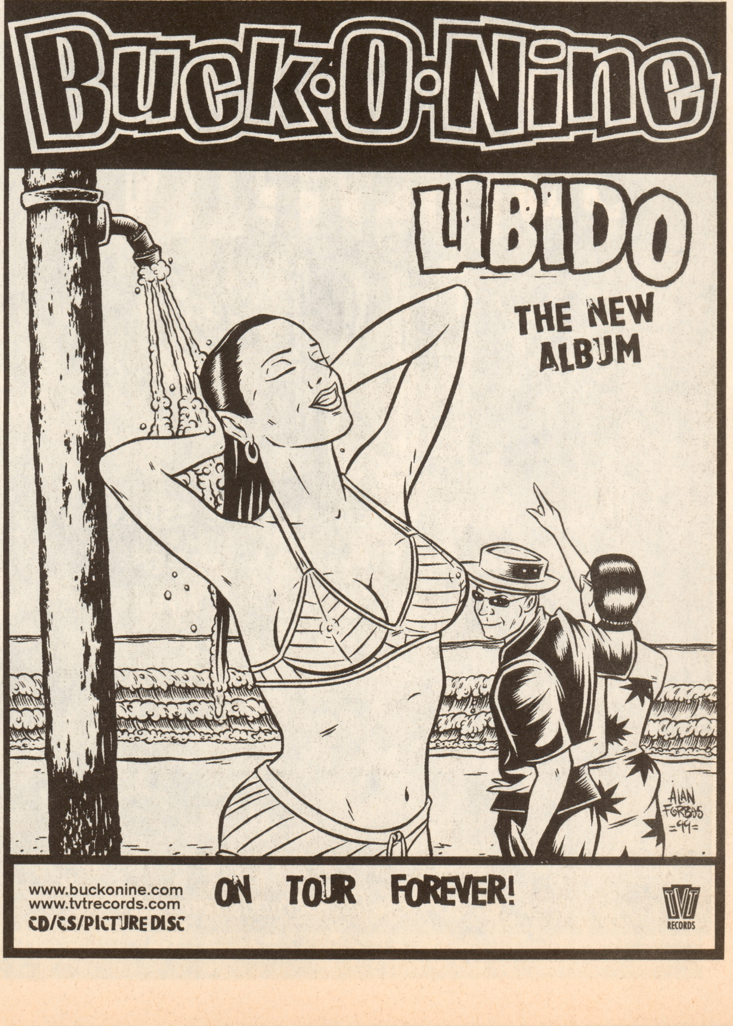

Hillary -- she'll be too concerned with trying to get even with Bill and wind up screwing all her male interns. I vote for Howard Stern, or Jimmy Gestapo.

Hugo: Neither. Maybe Big Dick Dudley. The government does nothing for me, and in Y2K, all the Third World reactors will melt down and missiles will fire, so civilization's days are numbered anyway.

UTV: Which diet do band members prefer when recording in a sweaty, cramped studio that has no ventilation: Steamed chicken with pork-fried rice, or black bean soup?

Elmo: Steamed chicken and pork fried rice without a doubt. That is my all time favorite meal. Black bean soup would probably repeat on me really bad, and I have enough problems in my life to worry about, without getting anal fissures from too much wiping!

Jaime: Chicken and pork fried rice.

Hugo: I don't eat pork, and black bean soup sounds nasty, so I will just go with a box of macaroni and cheese. Ten million white trash families can't be wrong!

UTV: Why do you feel that Asian superstar Chow Yun-Fat -- until he co-starred in the wretched *Replacement Killers* with Mira Sorvino, and more recently *The Corruptor* with rising star/ex-New Kid Mark Wahlberg -- has been unknown to American film audiences?

Jaime: Who? Oh...chicken and pork fried rice.

Hugo: If it ain't Troma, it ain't shit!

UTV: If you were a tree, what tree would you be?

Elmo: That's easy. My girlfriend and I just broke up, so I'd have to say a **PALM** tree.

Jaime: A Christmas tree, so I could bring joy and then get thrown out.

Hugo: They make Fender guitars from a wood called Swamp Ash, so I'd say Swamp Ash, 'cause me and my two brothers had this awesome Punk band called Swamp Ass.

UTV: True or false: "I would like to be a forest ranger."

Hugo: Rich, for future reference, avoid the Captain Morgan's when doing interviews.

Jaime: False.

Elmo: True. I actually went to take the Suffolk County Park Patrolman test in high school, but I stayed out all night, the night before, so when I got to the parking lot I fell asleep in my car and missed the test.

UTV: Okay, I'm sure you're glad that's over with. Does Southpaw plan to tour outside of New York? When and where?

Jaime: Hopefully. We just have to work out the bullshit.

Elmo: We're trying to work something out where we can go on tour for a week and a half in the summer, but nothing definite yet. We will definitely start playing a lot of out of state weekend shows.

Hugo: Jaime can only get a week off, so hopefully this summer we'll do a short East Coast tour.

UTV: Do you see the Long Island Hardcore scene moving in any one direction? If so, where is it going?

Elmo: I have absolutely no clue!

Jaime: It seems to have died down some, but there are always new faces.

Hugo: Um, nowhere!?! No, there are some good bands popping up, like On the Rise and Third Man In, both in more of an "old school" style, which I think is awesome. Kill Your Idols and Two Man Advantage, I think paved the way for the "real" Hardcore bands to get somewhere. Shows are weird; it's cool 'cause there aren't any tough dicks left, but nobody else is left either! I don't think a lot of kids at shows today have a clue what Hardcore is, but I've seen some examples of hope for the future. The people who are active in the scene rule... Christian, Adam, Tony Race and MorNoiz are all doing a good job. I think this kid's name is Bob, who sets up all these pamphlets on a table about political and social issues. That's awesome, because a lot of Long Island kids need to be educated.

UTV: Anything in closing?

Elmo: I would just like to thank all our friends, families, zines, and people who book our shows who have helped us out along the way.

Jaime: Thanks to Rich and *UTV* for their support, and to all the people that come to see us and hook us up with shows. Bill and Alan [Koeppel], our new guitarist and drummer, are working out splendidly. The better things are, the better it is...San Dimas High School football rules!

Hugo: Yes, Rich, I have some questions for **you**. Do you like movies about gladiators? Do you like to hang around the gymnasium? Have you ever been in a Turkish prison?

UTV: Well, *Spartacus* rocks! Then no, and uh...no.

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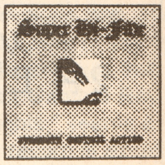

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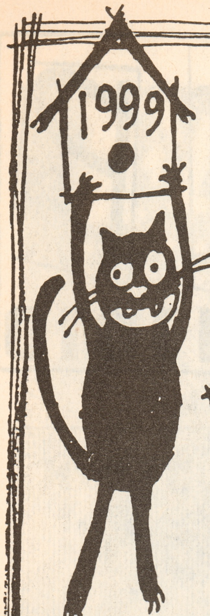

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ROAC+CLIP

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Welcome, my little children of the sandbar. For any of you that don't know, Long Island is nothing more than an oversized sandbar populated by little HC and Punk kids. The amount of punks on the Island is on the increases, which I love. It's good to see a scene starting to develop. But where are all the over 25 rock 'n rollers? Are there any ladies in their mid-20s here on that enjoy the good sound of some kick ass Punk Rock 'n Roll? How bout you cool Swing Rockabilly cats? Are you into the raw primitive sound of The Stooges? Is it possible that Long Island only holds a handful of people who enjoy ear wrenching Rock 'n Roll riffs? Maybe, because the pages of this zine don't talk too much about what's going on in the Rock 'n Roll world today. Most people in their mid to late 20s are too busy listening to Lauryn Hill and other bullshit R&B/Hip Hop. So, now it's me who would like to clue all you beer drinking muscle car, tattooed, leopard skin wearing geeks what's going on today.

First, let's start with the Northwest Pacific legends, The Sonics. Today Norton Records have been nice enough to re-release a jukebox single collection of 45s and two classic raw Punk rock 'n Roll albums. Norton is also responsible for bringing us the Wailers' records and singles once again for our pleasure.

Now that that's off my chest, let's talk about today: What's hot and who holds the throne for Rock 'n Roll in '99. Electric Frankenstein has been putting out a shitload of records, including some new singles. They will have an all new record coming out on Victory in April. You should all support EF and "Stop the Rock 'N Roll Conspiracy."

Next, who else but the Candy Snatchers? The Candy Snatchers just released the punkest record Go-Kart has put out, *Human Zoo!* This record is seriously kick ass.

If you're looking for some AC/DC-style stuff you're in for a fuckin' treat. The Upper Crust, from Boston, is the best thing to come out of that area since SSD. Okay, maybe not that long ago, but no band plays AC/DC-sounding stuff better than them. Holy Bon Scott!

Speaking of Bon, Reptilian Records just released an AC/DC tribute comp with 13 great fucking covers, with 11 from Bon Scott's era. In other AC/DC news, there's also a great box set called *Bonfire*.

So you dig Nashville Pussy? Yeah. So did the Grammys. That's right. Nashville Pussy was nominated for a Grammy for "Best Metal Song." "Fried Chicken and Coffee," is my least fave track on *Let Them Eat Pussy*. Nashville Pussy have just released a bunch of new singles and a 10" picture disc.

If you want some more good Southern Rock, check out The Hookers. They have a bunch of great blazing Rock 'n Roll records out including a CD on Scooch Pooch and a great 10" on Man's Ruin.

Okay, so European shit's your style? How about some Nomads okay? Then how 'bout ex-member Nicke of Entombed's new cock Rock 'n Roll assault, The Hellacopters? The 'Copters have a million great records including a few on the White Jazz label. Also look out for bands like Turbonegro and Gluecifer to really give you a good ass kicking.

You want some primitive Rock 'n Roll? I only can say pick up the new Von Zippers record on Estrus. It will change your life.

Okay, so like, there are a million more bands, but I think I need to say that Seattle's Murder City Devils own the crown for Rock 'n Roll. The new Sub Pop record, *Empty Bottles, Broken Hearts* kicks ass, as well does the self-titled record on Die Young Stay Pretty records. MCD is all about Iggy and Johnny Thunders. That's Rock 'n Roll.- **Spag**

PS: One last thing. If you find a record with the lovely Rip Off Records logo on it, buy it, 'cause it's great. **Everything.** Okay?

WHEN YOU'RE ON YOUR OWN

MYK

I've been contemplating a conversation I had with the Captain a while ago. You see, ever couple of months we try and come up with these little articles while trying not to waste your time. Usually I try and link it to music, or the music world, while trying to give you all something to think about. Being that I'm not usually the bringer of great ideas, doing this every two months can often times be painstaking. But, for yet another time, I thought I had come up with an idea that all of us could at least discuss. So I lay this idea on the Captain, and in is infinite wisdom (this isn't sarcastic, he really is one of the most well thought out people I have ever met) began to find every little crack in my finite brainstorm.

Let's start at the beginning. For the last couple of years most of the staff here has torn apart Hardcore bands for being too "Metal." This includes me, as I like **real** Metal and I like **real** Hardcore, but most of this Metalcore stuff is crap. But it got me thinking, metalcore = Combatcore. Does anybody remember the Hardcore sublabel of '80s, Metal giant Combat? We had bands like The Crumbsuckers, later Agnostic Front, Ludichrist and holy shit, we had DRI *Crossover*. We worshipped these bands. We didn't call them "Punk" or "Metal," we stole that DRI record title and used it to classify an entire movement of music. WE HAD CROSSOVER!!! As all these old records are being reissued on CD it got me to sit down and re-evaluate my thoughts on Metalcore and bands like Skarhead and 25 Ta Life. It isn't really any different. I'm a little older, but Hardcore is a little harder. Metal is a little harder as well, with the development of Death Metal and Black Metal. So, if the starting points are heavier, the end result has got to be heavier. This time period is just the second coming of crossover music -- well at least that had been my conclusion. I was all proud of myself; a great topic for *UTV* and a chance to look at everything anew. Yeah great. Captain begins to roast me with but one statement, "In theory you're right, but let's face it, the bands today will never live up to DRI or The Crumbsuckers. We loved them 'cause they were good and they were original. What your hearing today is old, played and played better. So this may be the second coming, but it will never live up."

Fuck, as usual he's correct in his thinking. It is a hard thought: "Anything that is worth doing has been done and there are no original thoughts." Well Captain, I sit here pondering a new topic for the next issue as I ponder your thoughts on mine. Thinking about the second coming made me feel better about a scene I have grown out of, but it made me long for the past even more.

IF THE TRUTH BE KNOWN

MARC LOPEZ

Okay, lots to say this time around and not the usual bullshit I come up with. The experience known as "Two Man Advantage" has been more than I ever expected. I didn't think that we would have come as far as we have in a year and a half. This column is dedicated to the greatest friends and people I have ever known. I have had plenty of great friends throughout my lifetime but nothing compares to these guys. I am talking about Bud Tkachuk, Plain Old Skate, The Captain, Amstel Fuhr, Coach Pagdon, GM Satan, Beerman Loyd, Asst. Coach Myk, John The Rookie, Steevo the Sickboy and of course, my wonderful Liz who without, I could not be in this band. I could never forget the future 2MAs who are Chris, Matt and Mike. These people above all mean the world to me and I just wanted to say thank you. Thank you for being there from the beginning of this magical journey and I love you all.

Alrighty then, got that out of my system. Being that 2MA has become more of a full- time job for me, I really don't have anything else to talk about this time around. Let me tell you about our "little" trip to Texas for the South By Southwest Music Conference. Well, when we found out we were accepted to play SXSW we had already started booking our first US tour for April/May. We took five days off of our tour to play this conference and we knew it would be a long ass drive. We played in Nashville, Tennessee on the way down and it was a lot of fun. Not too big of a turnout, but the people who were there had a great time and I would like to thank the guys from Process Is Dead for helping us out with the show and for the Hardcore Cider they bought us.

Nashville is exactly half way between New York and Austin, Texas so we thought we'd stop and play a show. It was fun and it was nice to see Robby and his band again. Make sure you see Process Is Dead when they come up to LI; not only are they a great band but they are great people also.

The next day we finished the drive to Austin but we got in a little later than we expected. We "stayed" at an old friend of mines house just outside of Austin and needless to say, Mike (our host) was a bit of a mess when we got there. See, Mike and I go back to 1983 and we have been through hell together with our addictions. I, on one hand, have my addictions under control but Mike... well that's a different story. He is more of a lush now than ever before. We pulled up to his house at 2AM and all we wanted to do was sleep, as we were playing in Austin the next day. All Mike wanted to do was hang out and party. Well, we hung out and had a couple of beers with him, but by that time it was 4AM and we were really tired. We got a few hours, and then Mike woke us up and 6:45 saying, "Hey man, let's party some more. Want some Captain Morgan in your coffee?"

That was our cue to leave. The Captain came up with a great story and we got the hell out of there and headed to Austin. We were tired as hell, and Krog knows how I get when I am tired. I am an old crusty fuck as it is, but when I am tired, I am the worst person to be around. We checked into a hotel and slept the day away. Not **all** of us, but myself and the Captain did. Everyone else was walking around Austin, checking out the local record stores and just having a blast. I couldn't go with them as my Mom was coming into Austin to see me, and I didn't want to be a mess when I saw her for the first time in six months. We went out to lunch, and she had to leave as she had some stuff to do before coming to see us play that night. It's kind of cool when your Mom actually supports you in your musical endeavors.

So the people at SXSW asked us to be there at 5PM for sound check. Hell, we didn't mind; all that meant is that we got to hang out with DOA a little more. Let me tell you, DOA still rocks as fast and as furious as they ever have. I am a big fan of Joey Shithead and his band, but the last time I saw them was 1982 and I was curious to see if the band lost a step or two over the past 21 years of playing. Well, that is not the case at all. All of you punk kids who have no clue who DOA are need to see this band live. They are down to a three piece now and they still blaze like nobody else. Kuba is not only a great bass player, but also one of the nicest guys I have ever met. Joey Shithead has always been a big influence on me, and to meet the band and hang out with them, well, what more could I ask for? The day I stop being a fan is the day I disappear. DOA played a hockey game that Bud and Captain got into and needless to say, DOA won the game 6-1. It was great to see Kuba and Bud drop the gloves! A great night was had by all. My only complaint is that the SXSW people had our show on the outskirts of town. I really can't complain though, I just opened up for DOA and that's all that mattered to me. I have played shows with DOA, Dave Smalley and Jack Grisham, that's three out of four bands/people that have really influenced me over the years. The only band that I haven't played with is Black Flag and I don't think that will ever happen. Hey, three out of four isn't too bad.

By the time this issue is out (April 10th) we, Two Man Advantage, will be on our first US tour. We are doing the whole country and I hope it's as fun as the last tours we have been on. This one is a biggie though. I haven't toured for more than two weeks in about 15 years and I look forward to having the time of my life. Keep the sandbar alive and well, and we will see you when we get home. I am not going to say "Have a nice fucking day you assholes." Oops, I did... **-Marc**

THE GLASS IS HALF FULL

JEFF KAPLAN

The date is March 22, 1999, and several hours ago I stepped out of a van which had taken me from Austin, Texas to my home in Stewart Manor (not for much longer, though) in a straight30-something hours. Let me tell you something: Are you into pot, cocaine, or heroin??? Well, I got something that will let you feel all those effects without (quite) the physical damage or the whole legality issue. Get in a vehicle, and drive 30 hours straight! You'll love it.

Well, I'm not really complaining. As you've probably guessed, I just came back from the South by Southwest Festival (aka SxSW), probably the largest independent music festival/conference in the country, held annually in (the entire city of) Austin, Texas. Unfortunately, having been there only one full day didn't allow for too much schmoozing. But seeing the Murder City Devils and DOA made up for all of that. It was a great adventure, and hopefully next year, we'll be there for a bit longer. Having Joey Shithead score a hat trick on me in an impromptu hockey game was nothing short of an honor.

In my first column, I attacked the whole record review thing. For those who didn't read it, my basic opinions on record reviews is that, in general, punk zines usually just suck at doing them. *Under the Volcano* is hardly excluded from this attack. It's not necessarily that the authors of such record reviews are bad -- it's just that they don't give the records they review the time they deserve. Remember back to the first records you ever bought. I bet you know every little detail about those records -- every word, every song title, every band member, every detail of the artwork, etc, etc. Why was this?? Because you didn't own that many records. You gave it the attention it deserved -- hours and hours and hours and hours were spent with those records. But, as the collection grows and grows, and as one has the capacity to buy or obtain more music, the amount of time given to any one record grows less and less. I'm just as guilty as plenty reading this of the "buy it – listen to it once – file it away" process. Is that what music is about??? Is it about categorizing, classifying, and filing??? I feel that when a reviewer gets 50 records to review for an issue, there's no way of avoiding this. The reader gets nothing more than a one time listen description of a record that deserved a lot more time and getting into than the reviewer gave it. Spag's "50 7"" review thing last issue was a novelty and was pretty funny, but it proves the point. Those 50 record reviews didn't tell me shit about any one of those records. I hate *Rolling Stone* and *Spin* too, but read their record reviews. They've got it down right. Each reviewer only gets a record or two to review, and they live with it for awhile. As far as I'm concerned, the record review section of any Punk zine that has reviewers reviewing a ga-zillion records each issue is totally and completely worthless.

Anyway, I'm pretty bored writing this right now, I'll be honest. I'm much more concerned at this instant about moving out of my apartment in a week and going on the month long 2Man tour to give this my full 100%, so I'll just recommend a few records (call me a hypocrite). For those of you long-time *UTV* readers, you remember when Amphetamine Reptile Records was the shit? Bands would actually be described as sounding "Am Rep." Well, one of those third generation AmRep bands, who I bet most of you didn't even know were still around, Chokebore, has released a new record on a tiny German label called Boomba Records (or something like that). It's absolutely amazing -- a little slower and more mellow than the AmRep days, but still well worth your while. However, if you're into the whole listen to it once deal, don't even bother. You'll need to listen to it a few times to unwrap all of its beauties. Second, check out Grand Funk Railroad's first album, *On Time*. Great working class Garage from Flint, Michigan. I'm not kidding on this one. Finally, anyone who doesn't own AC/DC's *Highway To Hell*, DOA's *Bloodied But Unbowed*, Slayer's *Reign In Blood*, and Poison Idea's *Pick Your King* has no clue.

See ya.....Jeff

PS: I can be e-mailed at captain2man@yahoo.com, if you care.

ADVERTISING RATES CAN BE FOUND ON PAGE THREE.

KAOS

By Paul Motherbox

Long Island is thriving. Why the hell would I say that? 'Cause I think it's true. It seems like every night of the week you can catch a live band, or go bowling cheap with a bunch of punks and hardcore kids (every Monday night at Garden City Bowl) or hang out at Somethin' Else (the record store over Witches Brew) where the over 20 set buy their music. My life is too busy. I can't do everything I want to do, and it's no ones' fault but my own. I wish I could go without sleeping, then I'd accomplish more -- once again I am swinging wildly, at least this time I seem to be fouling it off -- staying alive (I can't wait for baseball -- METS METS METS). School is going pretty well for me so far, though the workload is a hell of a lot more then I had anticipated. I doubt too many people have noticed, but I don't go to shows Friday nights anymore, and in the past two months I've only seen a few Saturday night shows. I go to Dowling all day Saturday, 8AM-5:30PM and if I go out I might miss class -- then after class I am too wiped out to go out.

Bands that need a CD turned around quickly with a good price and a press run under 1000, need look no further then Long Island. Brett (formerly of None of the Above) is doing CD duplication and you should check him out first. Call him at (516) 696-7223; tell him Paul Motherbox sent you and you'll get the fatty hook-up.

The people in the IWW are raising money to get a pirate radio station up and running on Long Island. They have found a good location to set up their antenna and broadcast from (I thought it was good at least), and hope to be up and running by Summer. Inquiries can be directed to Kevin@aao.net. The search is still on for a permanent venue at fair prices. What would be ideal is warehouse space within a mile of the railroad and major roadways (like Jericho Tpke, Sunrise Hwy, LIE). For the amount being paid to various venues now throughout Long Island, we could collectively own our own place. Collective groups like MorNoiz and Modern Times have been looking for a space -- now it's time to reorganize. On April 15th at the Ethical Humanist Society Building (38 Old Country Road, Garden City, NY) at 6:30PM, I will be conducting a meeting to reorganize and set up Search Committees. Yeah, yeah this may seem pretty nuts, but I remember how good the PWAC was, how bad it was before the PWAC, and though we haven't recessed back into mediocrity; the owners of the halls where we have shows are ripping us off (Ground Zero and The Roadhouse being the exception). We need a space of our own. Real estate agents aren't to friendly, especially to punk kids...so at this meeting we will hopefully make some headway. If you need directions or other info beep 834-9745 and someone will get back to you shortly. My website (www.motherbox.com) has a message board that can be used as a Long Island show listings board, so you can take advantage of that if you'd like. There is a similar board on www.aao.net, and even if you don't have the internet you can post your show listing by calling their hotline at (516) 689-9073.

Okay. People read *Kaos* to see what is up with the Long Island bands, so here is the scoop. Inside, as I write this, is boarding their plane to go tour southern Europe... Kill Your Idols is hitting the road with Ensign....Indecision should be on their way home from a US tour any day now...Two Man Advantage is kicking off a three week tour...Contra is recording a full-length CD for their Summer tour....rumor is that Kyle (Insurgents) has left Contra.... Oblique is recording songs for a split 7" with the Disenchanted....Radio 4 (that new group I mentioned last issue with ex-Garden Variety, Milhouse, and Sleepasaurus) played their first show to a packed house at Coney Island High...check them out one of their upcoming shows at Brownies, Ground Zero, or the Mercury Lounge. These guys rock. You won't be disappointed....The Embarrassing Wrecks (formerly Rex) have left Gruntshop Records and have recorded some new songs...Error Type:11 has some upcoming comps and I hear a split 7" on Crank...expect a new full-length on Some this summer. The Rookie Lot, The Movielife, and The Cotton Weary are all planning on recording full-length CDS and all plan to tour this Summer in support of their releases. Check *Kaos* next issue for more details.

Proteens (Professional Teenagers) *(2708 Baltimore Pike Hanover, PA 17331 (717)633-5382 sexblanket@aol.com).* I listened to one song on this four song tape nine times in a row. "I Told You So" is the best Pop-punk song I have heard in a couple years. Combining S.Weasel, The Queers and Nobodys, this is some kick ass stuff. They are looking for a label and I'll bet a big one will grab 'em. Book these guys to play around, here somebody!!(Cassette)

Brainstaple "Columbia County Punk Rock" *(518/784-5305, brainstaple@yahoo.com).* My pick 'o the month. These young guys (I'd guess no older then 17?) have written 10 kick ass political Punk songs. I especially liked "The Left Is Right, The Right Is Wrong" and "They Lie." Somewhat similar in style to the Disenchanted musically -- I'd like to hear more from these guys.(CD)

5 Days Late *(153 East 17th St. Huntington Station, NY 11746, 516/ 531-4941, NUFAN613@aol.com)* Pretty good first effort for these guys (average age 17). Not bad quality recording for a 4-track. I think it was recorded in a basement. This is Pop-Punk though the songs are longer then the typical two and a half minute punk ditties (these are more like five minutes).(Cassette)

Third Man In *(42 Hargrove Dr. Stony Brook, NY 11790, 718/232-8110, HC516@aol.com).* Seven songs complete with samples -- pretty good moshy Hardcore -- I envision circle pits and sing-a-longs. Better then a lot of "bigger" bands on the Island.

Game Over *(95 Cayuga Ave. Centereach, NY 11720, 516/751-1042).* Seven songs recorded by Don Fury. The drummer is really good, I guess Fury wasn't paying attention 'cause that's about all I hear on a couple songs. I think the vocalist is sorta like Jessie from Yuppicide. I'd like to see these guys live -- I bet they can be pretty intense.(Cassette)

The Unsuspecting Public *(832 Monticello Pl, Landsdale, PA 19446).* Five snotty off-tempo Punk Rock songs. The tempo changes are actually really weird -- this reminds me locally a bit of the Loiterers, or early '80's Cali Punk like TSOL. Pretty cool.(Cassette)

Rocket Romano "Fake Album" (36 Central Park Rd, Plainview, NY 11803, 516/355-5063). I tried to like this, but I guess I've lost my sense of humor or something. "JACF" and "Black Chick" tie for the lowpoint of this 10 song effort. References to Metallica and a Tori Amos cover don't do it for me, though "Lesbie Friends" is kick ass.(CD)

KAOS will try to review Long Island bands that send a quality demo (or CD, LP, 7") if you feel your band should be talked about here or if you need help contacting any of the bands, questions, comments...email us at PaulMOTHER@aol.com.....or write us KAOS c/o Motherbox Records, 60 Denton Ave, E. Rockaway, NY 11518...

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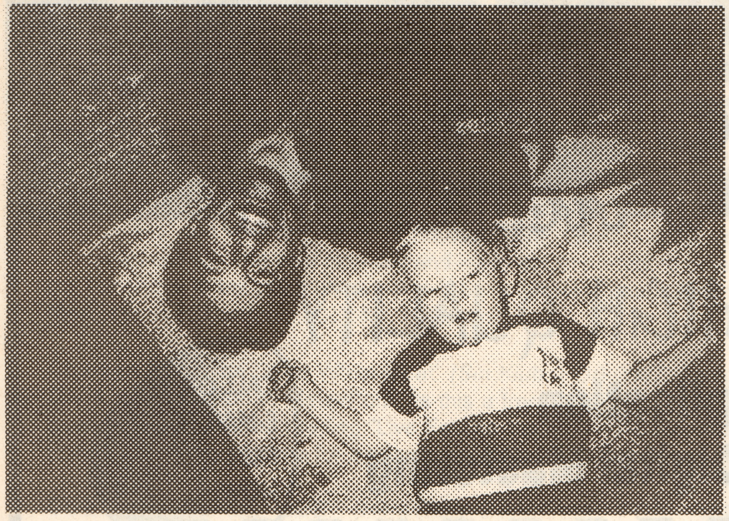

PAUL LEMOS

Sorry for my absence last issue; I was really under the gun at my day job, preping kids for regents exams, then marking them through the course of a hellish three days. (It's important to have some reasonable excuse for one's laziness.) Anyway, there's a ton of stuff to cover this time out, but I wonder how much I'll actually be able to present, as I'm already three weeks past deadline. Any moment now, I expect Rich to call with a not so gentle reminder to get my ass moving. By the way, I felt bad about failing to present a best of '98 list, since I was trying for weeks to mentally organize one. My absolute favorite record of last year was Massive Attack's **Mezzanine**. *It was a great record and little else could touch it. Mercury Rev was also way up there, as was Stereolab, who issued two fine records last year. Other favorites included The High Lamas, Jim O'rourke, Ice, Nils Petter Molvaer, Thomas Koner, Metalheadz Metal Box, Jr. Byles and Friends, Grooverider, Panacea, Bitch's Brew reissue, Nuggets reissue...I must also admit that a lot of recent Electronica / Drum'n Bass is starting to sound rather stale these days, as so many composers employ the same software and sound sources. This glut of passionless product has forced me to return to the music I have always loved: Stuff by Beefheart, Wyatt, Mahavishnu Orch.,early Swans, Rypdal, Henry Cow...Perhaps this return to the past is a sign of aging, some nostalgia trip, but I think it is more a search for inspiration and innovation. Anyway, on to the reviews:*

Peter Blegvad with John Greaves and Chis Cutler "Hangman's Hill" *(ReR/Cuneiform).* Although he hangs out in fairly progressive company, with the likes of Greaves, Cutler (former mates in H. Cow), Blegvad is, at heart, a writer of quirky pop songs. In fact he's been issuing solo records for years, all of which have gone pretty much unnoticed, as will *Hangman's Hill*... It's a real shame though, because this polished little gem of a record could certainly connect with the same audience that worships the likes of Bob Dylan and Elvis Costello. Although ReR is just about my favorite label out there, it is a rather strange choice for music with as much mainstream potential as Blegvad's. With the right label and publicict behind him, this guy could have been huge. (But the music business is cruel indeed... Blegvad knows this as well as anyone, since he was once on Virgin Records and produced by XTC's Andy Partridge). Getting back to *Hangman's Hill*, it's a richly melodic set of songs, beautifully arranged, and performed by Blegvad and his old cohorts in Henry Cow. It's a real pleasure to hear drummer extraordinaire, Chis Cutler playing in such a conventional pop context. Whether he's playing the most intricate or the simplest of music, Cutler's creativity as a percussionist is consistently amazing. (B+)

Mnemonists "Horde" *(ReR/Cuneiform). Horde*, originally issued in 1981, stands as one of the classic recordings of pre-Industrial experimental music. Created by a Colorado collective of musicians and artists, *Horde* integrates elements of Musique Concrete, Kraut rock, free improvisation, Medieval music and pure noise into a singularly dense musical fabric that is quite unlike any you will encounter. Imagine Faust, Sonic Youth, Kronos Quartet, and AMM locked in a studio together with John Cage behind the board and you'll have some slight idea of the sound of *Horde*: Massive, sprawling, chaotic and ultimately, quite beautiful. The cover drawing of flayed musculature perfectly captures the visceral, surreal nature of Mnemonists' aesthetic. Brilliant and important music!! (A)

Henry Cow "Leg End (original mix)" *(East Side Digital/ReR).*
If you love this band as I do, you probably already own the CD versions of all the classic Cow recordings. There is, however, good reason to add this one to your collection. Upon initial release, the three original LPs were remixed as well as remastered, much to the dissatisfaction of many fans. Thus, because of the sheer volume of requests for the original mix of the band's debut LP, ESD has issued this new beautifully repackaged edition. Anyone interested in the more avant garde areas of progressive music will deeply enjoy *Leg End*, an album that fuses the virtuosity and adventurousness of bands like Soft Machine with the free improv-spirit of AMM and the dark classical constructions of Bartok and Schnittke. Originally issued by Virgin in 1973, *Leg End* is the band's most straight forward "progressive" release, and thus, perhaps its most popular. Regardless, it was a remarkable and highly influential album, presenting a group of powerful, visionary musical personalities (Frith, Cutler, Greaves, Hodgkinson) who would change the face of music in the coming decades. (A+)

Dagmar Krause and Marie Goyette "A Scientific Dream and A French Kiss" *(Resurgence UK).* Dagmar Krause possesses one of the most striking voices in music and has sung with the wonderfully eccentric ensembles, Slap Happy and Henry Cow, where she collaborated with the likes of the aforementioned Peter Blegvad and mad genius, Anthony Moore. Recently, Dagmar has devoted much of her energy to interpreting the songs of Bertolt Brecht. (Her world weary Germanic phrasing works beautifully in this context.) This collaboration with "samplist" M. Goyette comes as a very welcome surprise and is indeed a departure for Dagmar.Lyrically, Dagmar maintains an introspective, personal tone throughout; as her words intertwine with Goyette's imaginative musical constructions (most of which are exerpted from well known pieces by Mahler, Bartok etc...) . *A Scientific Dream* presents an engaging song cycle reflecting on love, loss, sexuality and the minutia of daily existence. (B+)

XTC "Apple Venus Vol. One" *(TVT).* Having followed XTC through the hills and valleys of their 12 year career, I have been repeatedly astonished by the beauty, wit, sophistication and richness of their music. After a long and difficult separation from Virgin, the group has returned with their eleventh album (their first in seven years) on their new label, TVT. Although *Apple Venus* possesses the signature XTC sound, marked by Andy Partrige's wryly neurotic, intensely melodic vocals, the album is quite a departure for the group, (which currently consists of only two core members, Partrige and fellow tunesmith, Colin Moulding). Here the band almost entirely eschews rhythm in favor of lushly layered, orchestrated arrangements, but the songs are often as infectious as those of the past. *Apple Venus* is a mature, fastidiously crafted record, one that demands time and patience. While most of their peers have fallen into obscurity or into the pit of commercial hogwash (U2?), XTC remains untainted by passing musical trends. Instead, the band continues to follow its own timeless musical path. (Word has it that *Apple*

Vol. 2, which is soon to follow will return to a more traditional Rock format). (B+)

Beth Orton "Central Reservation" *(Arista/Deconstruction).* Following last year's successful debut, *Trailer Park*, Beth Orton returns with a more personal album of straight forward Folk songs. Working with like-minded musicians like Ben Watt, Victor Van Vught, and David Roback these new songs largely dispense with the electronic textures that graced *Trailer Park*. Here Beth is presented as a singer/songwriter influenced by the likes of Joni Mitchell and Carol King. Although I'm not particularly fond of either of these singers, I very much enjoy Orton's music because she synthesizes her influences into something that is timeless yet modern; textured, subtle and deeply personal. Orton has worked with Techno purveyors like the Chemical Brothers and Red Snapper yet toured as part of last year's Lillith Fair...Such diverse musical explorations have given her new work a deeper sense of maturity and direction. I expect that *Central Reservation* will show up on many best of lists come the end of the year. (A-)

Tom Waits "Mule Variations" *(Epitaph).* In an unexpected move from Island Records, Waits highly anticipated new album, his first in six years, comes to us from indie-Punk label, Epitaph. Although I have enjoyed a number of "Epitaph" bands like The Humpers and early Rancid, I applaud the label for presenting the music of this eccentric, ever challenging artist. During the past few years, I've grown very fond of Waits' work, particularly the more difficult, Beefheart inspired recent releases like *Bone Machine* and *Dark Rider*. While many who enjoyed Wait's earlier, more musical endeavors probably shuddered upon hearing this stuff, I think Waits finally had found his true direction as an artist and innovator. While not nearly as extreme as the above records, *Mule Variations* strikes a solid balance between the experimental and the conventional. Most of these 16 songs integrate strangely bent organic grooves with Waits'ever unpredictable steam of consciousness growl. The songs are at once insistent, demanding, musically infectious and absolutely eccentric. Suffice it to say that this is a strong return and again, an LP tha will probably grace this year's top ten. (A)

The Shaggs "Philosophy of the World" *(RCA Victor).* Originally issued on some tiny obscure indie label 30 years ago, The Shaggs debut now appears with original artwork and extended liner on RCA. My only question is WHY??? Why in hell would a fairly mainstream major label reissue one of the most truly fucked up records of all time? Indeed, *Philosophy...* has been lauded by critics and musicians as one of the most influential Garage recordings of the 20th Century (Frank Zappa loved it, and *Rolling Stone* critics picked it as on of the 100 most important alternative releases of all time...). For me, the record possesses much novelty value, but it is hard to seriously sit through its entire 31 minutes. The Shaggs consisted of three teeny bopper sisters who liked the Monkeys and Herman's Hermits etc. Their protective father would not allow them to attend concerts, but he did buy them instruments. With almost no musical knowledge daddy paid for the trio (two guitarists and a drummer) to record a set of "songs" in a proper studio. Here is the resulting session. It's a classic piece of musical anarchy, but what makes this mess so special is that it is genuine. There was nothing contrived about the creation of this record. *Philosophy of the World* stands as a sort of musical folk art, existing completely in its own time and place. Scores of bands have since gone to great lengths to capture the essence of total non-musicianship, but none have done it so ingenuously as the Shaggs. (A+ or F... You decide...)

Gavin Bryars "Cadman Requiem" *(Point Music).* After many years of productivity both as a Jazz musician and classical composer, it's nice to see Gavin Bryars receiving well deserved acclaim from the more mainstream elements of the classical music establishment. Like Michael Nyman and Harold Budd, Bryars was first brought to wider public attention after being discovered by Brian Eno, who would release his classic *Jesus Blood Never Failed Me Yet* in 1975 on the short lived but highly influential Obscure label. During the decades that followed, a number of fairly avant garde works would appear by this prolific composer, but none match the sheer beauty and emotional depth of his newest work, *Cadman Requiem*. Here Bryars presents, for the first time, a recording of predominately vocal music. The title piece, for me, is Bryars' finest work to date; a requiem written in memory of his good friend and sound engineer, Bill Cadman, who was killed in the Lockerbie aircrash in '98. Performed by the incomparable vocalists of the Hilliard Ensemble and the Fretwork string quartet, *Cadman Requiem* beautifully conveys the composer's mourning. Like the spiritually imbued work of Arvo Part, Bryars'new recording is a deeply contemplative work that melds elements of modern classical and ancient sacred music. (A)

Jim O'rourke "Eureka" *(Drag City).* Since abandoning the more academic experimental music community, the music of Jim O'rourke has blossomed in ways I would never have imagined. I always knew that O'rouke possessed considerable talent as composer of experimental music, as is well documented on early releases like *Disengage* and *Tamper*. He later proved himself a masterful guitarist and writer of strangely fractured songs in his fine recordings with Gastr Del Sol, but he really made the creative leap as an important force in pop music with last year's wonderful instrumental solo LP, *Bad Timing*. The new album features equally rich instrumental passages, employing a large ensemble of horns, strings and percussionists, but for the first time, Jim steps out as lyricist and vocalist. And he handles these duties admirably. The eight songs contained on this 42 minute CD are lushly arranged and deftly performed, hinting at the strange melancholic beauty of Van Dyke Parks' early recordings. While *Eureka* is at heart an album of skewed pop songs, it also illustrates the budding talents of a true innovator who is now finding his own very personal musical vocabulary. Suffice it to say that *Eureka* is another success for this strange and ever engaging artist. (B+)

Underworld "Beaucoup Fish" *(V2).* With *Beaucoup Fish*, only their third album in six years, Underworld continue to refine their singular approach to modern dance music, delivering their finest and most subtle work to date. After such a long stretch between releases (at least four years...) I had expected some sort of major artistic departure, perhaps something of a more experimental nature. Ironically, *Beacoup* features the trio's most polished, tuneful and blatantly commercial music. Without question, this is a Techno record of the highest order, and maybe the first release in a fairly generic genre that possesses real artistic merit. Each of these 11 tracks is meticulously crafted, reflecting tremendous time and care in composition and production. While emphasis is placed on relentless, straight forward techno rhythms, the songs are stamped with Underworld's inimitable sense of melody and texture. Like Massive Attack, Underworld creates music of deceptive complexity, through the careful layering of subtle musical color and interwoven threads of melody. Overall, *Beacoup Fish* is a luscious and highly sophisticated dance creation. (A)

Swans "Cop/Young God" "Greed/Holy Money 1984-1986" *(Thirsty Ear).* Without a doubt, *Cop* and the follow up EP, *Young God* stand as two of my all time favorite recordings and profoundly influenced the direction that my own music would take at certain points. Indeed, this period of Swans work was deeply inspiring on a personal level. Maybe that's why I've done a good deal of bitching about the music that would follow this tremendously visceral period, ending with *Holy Money* in '86. These early recordings capture a band of unparalleled power, pulverizing the listener through mantric repetition of slow, grinding rhythms and harrowing depictions of vocalist, M. Gira's personal hell. This period of Swans career would influence scores of bands like Godflesh and early Type O Negative, but none would come close to the ravaging force of the masters. I have always likened the experience of listening to *Cop* at full volume to that of manning the oars of some massive slave ship until the pain is unendurable and unending. The two albums that followed *Cop*, (*Greed* and *Holy Money*) refined Swans' approach, integrating samples and greater studio polish, but again, the performances were unrelentingly grim and overpowering. Understandably, Swans could not continue creating music of such self loathing nihilism without imploding or radically changing direction. But here you have it on two packed CDs, Swans, raging and undiluted. From my enthusiasm for this music, you can imagine how very pleased I am to see this comprehensive, beautifully packaged reissue from Thirsty Ear. Buy it at all costs!! (A+)

Squarepusher "Budakan Mindphone" *(Nothing).* Following hot on the heels of Tom Jenkinson's (aka Squarepusher) recent LP, the fusion flavored, *Music Is Rotted One Note*, comes this new 30 minute EP. While continuing in a similar direction, these new tracks further refine Jenkinson's approach to fusion Jazz. Here Jenkinson really shines as a bassist and percussionist. Once again, all programming and sequencing have been abandoned in favor of purely live performance. And again, Jenkinson plays all instruments most competently. One used to expect the most frenzied, tightly programmed workouts from Squarepusher, so these new releases mark a radical change in direction and will quite probably alienate much of his audience. It takes a lot of balls to start anew, and I respect Squarepusher's integrity in taking such risks. If you're looking for a Drum and Bass record, avoid this one, but if you seek a solid serving of experimental Jazz, give *Budakan...* a listen. (B)

Motor Totemist Guild "City of Mirrors" *(Cuneiform, POB 8427, Silver Spring, Maryland 20907-8427).* This one completely took me by surprise, and I must say, truly knocked me out! What an astonishing, complex piece of work. The West coast based Motor Totemist Guild has been quietly making very odd, extremely technical music for nearly 20 years, but nothing could prepare me for the gigantic creative leap taken here. In the past the group, led by composer James Grigsby, flirted with avant chamber music, integrating free improvisation and concrete sound into the mix. The complexity of this neo-dadaist classical madness was undeniable, but for me, rather forced and somehow only marginally appealing. But, I must admit that I shall return to those earlier recordings now after hearing "City of Mirrors". Here, the group is expanded to a "small big band" consisting of 15 players, executing Grigsby's unbelievably intricate and consistently bizarre compositions. Inspired by the innovative big band works of 1940's Stan Kenton, these extended pieces (the longest of which is 28 minutes) bring together elements of jazz, progressive and avant garde classical music to stunning effect. Imagine a meeting of Henry Cow, Mnemonists and Zorn, and you'll have some slight idea of the Motor Totemist sound. Overall, stunning work!! (A+)

Low "Secret Name" *(Kranky, POB 578743, Chicago, Il, 60657).* Low is a band like no other; one that you'll either love or despise. I definitely fall into the former category, and have eagerly awaited *Secret Name*, their fourth full-length release. As always the music is very subdued and barely rhythmic, with emphasis placed on the delicate and ever-beautiful voices of Alan Sparhawk and Mimi Parker. Thankfully, the almost skeletal simplicity and haunting beauty of Low's music have remained intact after moving from their former major label (Vernon Yard) to an independent (Kranky). The major difference between *Secret Name* and past works lies in the production values. Some of the glistening sheen of fuller studio production is missing, in favor of a more low-fi approach, but the results are positive, since even greater focus is now placed on the stark, raw performance. Some call it "Slow-Rock", some call it Folk...Hear Low's music for yourself and decide. (B+)

David Sylvian "Dead Bees On A Cake" *(Virgin).* It's been a strange couple of months in terms of new releases. Many artists that have been MIA for years (Waits, Underworld, XTC...) have suddenly returned in fine form, issuing some of the most interesting music of their careers. This also holds true for former Japan vocalist, David Sylvian, whose first solo recording in nearly 10 years, *Dead Bees On A Cake*, is one of his best. Sylvian is a complex artist, one who has, at points, reexamined his musical direction and struggled to find inspiration. Through the years, both as a vocalist and instrumentalist, Sylvian has created many musical pearls of fine quality. All of his work is marked by aesthetic richness and meticulous craftsmanship on par with the best recordings by the likes of Donald Fagan and Bryan Ferry. Sylvian; however, exists in a musical space of his own, unaffected by current or past trends. *Dead Bees On A Cake* possesses the unmistakably elegant Sylvian croon, but moves into areas unexplored by this artist whose music is usually restrained and emotionally cool. Collaborating with the likes of Ryuichi Sakamoto, Talvin Singh, Bill Frisell, Marc Ribot and a host of other crack players, Sylvian delivers his most varied set of songs yet. *Dead Bees On A Cake* combines elements of Blues, Jazz, Classical music and Electronica into an absolutely delectable whole. (A)

Michael Nyman and Damon Albarn "Ravenous" soundtrack *(Virgin).* *Ravenous* is one strange film; at first a seemingly serious, albeit slightly bent Civil War story, later spiraling into something closer to a *Cannibal Holocaust*. For me the most enjoyable part of the film was its score, an oddly beautiful collaboration between modern Classical composer Michael Nyman and Damon Albarn, lead vocalist of the popular UK band Blur. The music incorporates elements of traditional music of the period, with Nyman's sweeping, richly melodic orchestration. The most intriguing selections are those that begin with primitive motifs performed on old fashioned instruments that later blossom into lilting symphonic grandeur. For my money, Nyman is the finest soundtrack composer in the business and has written music for some of my favorite films including *The Piano*, *Drowning by Numbers*, and *The Cook, The Thief, His Wife and Her Lover*. Although *Ravenous* was not much of a film, Nyman once again delivers the goods with another superb score. (B+)

Pan sonic "A" *(Mute).* Pan sonic (formerly, Panasonic before legal problems ensued...), Finland's most popular export creates a difficult, icy brand of confrontational electronica that simultaneously entices and alienates. With their fourth album, simply entitled *A*, the duo moves further into the realms of abstract minimalism. These sparsely constructed instrumentals are even more ascetic in nature than those from their previous LP, *Kulma*. The album opens deceptively with the haunting ambiance of "MAA", which integrates dark, distantly reverberating electronics and slight pulsing rhythms. From this point, however, Pan sonic abandons all musical conventions, creating pieces from synthetic crackling, drones, clicks and test tones. "A", so relentlessly bleak, is a fascinating, deceptively complex work by one of the least compromising groups around. I heartily recommend Pan sonic to those of you who are interested in the austere electronics of artists like Oval, Ryoji Ikeda, Scanner etc. (B+)

Kodo "Sa-So The Remix Project" *(Red Ink/RED Distribution).* Taiko drum ensemble, Kodo is truly spectacular in performance. Dressed in traditional Japanese garb, percussionists attack gigantic drums like Samurai warriors, creating a truly monstrous polyrhythmic storm. Unfortunately, the power of the live experience has never translated well on record. Although the group's several recordings are rhythmically interesting, the lack of texture and musical accompaniment soon wears thin. That's why this new remix project comes as a welcome surprise. Reimixers like Strobe, DJ Krush, and Bill Laswell enhance Kodo's basic rhythm tracks with sequences, breakbeats and rich textural color. This meeting of East and West results in an exciting musical hybrid that is sure to tear up many an urban dance floor. (B)

Robert Wyatt "EPs" (Five EP box set) *(Thirsty Ear).* Here's a really beautiful little treasure, one of such an intimate nature that it seems almost as if the listener is able to peek into the private life of the artist. Wyatt himself designed the box and each of the five CD packets with his uniquely childlike paintings.The ingenuous quality of the artwork reflects the fragile, very human nature of his music. Following the release of last year's landmark recording, *Shleep*, Wyatt's first in many years, Thirsty Ear then reissued all the essential solo LPs, remastered and repackaged. *EPs* is the last of the series and the one I have most anxiously awaited, since it contains unreleased and alternate versions of songs, live performances, rarities and the long out of print 20 minute electronic score to the short film, *Animals*. As an added bonus, the fifth EP features four subtle remixes from *Shleep*. *EPs* wonderfully illustrates the eccentric and fragile nature of Wyatt's musical world. These songs defy categorization. They follow no trends and lack the polish of major studio production but they present Wyatt nakedly bearing his soul. *EPs* is a timeless and absolutely essential document for anyone who has been moved the music of this great artist. (A)

Sam Prekop *(Thrill Jockey).* Releases like Sam Prekop's new solo LP and Jim O' rourke's *Eureka*, provide further evidence that Chicago is home to some of the most interesting and timeless music being made today. With able assistance from O'rourke himself (who produced and performed on the album), and a caste of fine local players, vocalist/guitarist Prekop delivers a ravishing set of love songs. Unlike his work with The Sea and the Cake, Sam's solo work is inspired by the delicacy, warmth and simplicity of Brazilian artists like Antonio Carlos Jobim and Joao Gilberto. Each slowly unraveling piece develops through a subtle layering of gossamer melodies and delicate motifs, that captivate and entrance. This very elegant recording marks the beginning of what promises to be a rich solo career for Sam Prekop. (Recommended to those of you that have enjoyed the quieter songs of Brian Eno, the rich minimalism of Steve Reich's *Music for 18 Musicians* and the lilting melodies of Brazilian Bossa Nova). (B+)

Pole "CD-1" / "CD-2" *(Matador).* Continuing to delve further into the realms of abstract electronics, Matador presents their most adventurous and blatantly obscure signing yet, Gemany's Pole. Actually the pseudonym of mastering engineer, Stephan Betke, Pole's work is most dominantly characterized by the pops and crackles of defective vinyl. Within this collage of surface noise are deep Dub basslines that give Pole's work a warm and unexpectedly rich musicality. Like the surreal beauty of Oval's music, Pole creates a strangely singular sound by reconfiguring sonic debris into something that is at once highly experimental yet absolutely listenable. *CD-2* further refines Pole's approach to Dub with further textural enhancement and an occasional semblance of rhythm. The Pole experience is not so very different from listening to some of the old Jamaican vinyl Dub plates from the late seventies; ridden with bubbles, ticks, warps and scratches. Although this description may not sound terribly alluring, the Pole recordings are strongly recommended and sure to please listeners of truly adventurous music. (Both CDs: B+)

Sly and Robbie "Drum and Bass Strip to the Bone by Howie B" *(Palm Pictures Inc.).* Speaking of good modern Dub releases, this new collaborative project from veteran roots rockers, Sly and Robbie, and techno wunderkind Howie B is a pleasure from start to finish. Do not be misled, however, this is not a Jungle record. Here, the term 'Drum and Bass' is meant literally: Sly and Robbie are perhaps the most renown rhythm section in Jamaican music. Although Howie B is an ace techno programmer, his role here is chiefly that of producer and arranger. Robbie's unmistakably throbbing bass lines are effectively accompanied by Sly's wide array of acoustic and electronic percussives, interwoven within Howie's dark web of synthetic texture. *Strip to the Bone* is one of those rare collaborative triumphs in which old school players work effectively within the trappings of new school production.(B)

The Delgados "Peloton" *(Beggars Banquet). Peloton*, the sophomore effort by this Scottish quartet is a solid collection of melodic, oddly tuned guitar driven songs. While the band's aesthetic is somewhat akin to groups like Mogwai, Sonic Youth and the Wedding Present, The Delgados integrate strings and woodwinds into the mix, giving the songs greater textural hue. The group really shines in the quieter moments like "Clarinet" which takes on an almost near confessional tone, as the band employs acoustic guitars and harmonized male and female vocals. And the lush, swirling psychedelia of the single, "Everything Goes Around the Water" is deliciously tuneful. Overall, *Peloton* is a well crafted slice of modern Rock that indicates exciting future possibilities. (B)

Creation "Vol. 1: Making Time"/ "Vol.2: Biff Bang Pow" *(Retroactive).* Having reissued lost classics like Thunderclap Newman's *Hollywood Dream*, *The Crazy World of Arthur Brown*, the soundtrack to *To Sir With Love*, and The Easybeat's *Gonna Have A Good Time*, Retroactive has quickly established itself as one of the finest reissue labels in the States. Anyone interested in the music of early Who, Kinks, Yardbirds, Love, Electric Prunes etc. must hear Creation. Beautifully packaged and thoroughly annotated, *The Complete Collection Volumes 1 and 2* (available on two separate CDs), gives long deserved recognition to one of the great and sadly overlooked groups of the mid-sixties English Invasion. *Vol. 1* focuses on the early work, presenting 20 delectable slices of Mod pop, imbued with the same volatile spirit, intensity and melodic richness that characterized The Who's first releases. The 20 selections featured on *Vol 2* examine Creation's Technicolor forays into early psychedelia. While the band widely expands its sonic pallet, employing various effects and studio enhancements, the focus of Creation's music is still potent, powerfully delivered melodies. Although undeniably influential, the music of Creation would largely remain on the periphery of the market place in its day. Let's hope that these fine documents (and an appearance on the *Rushmore* soundtrack) will bring a new generation of listeners into Creation. (Both volumes-A)

Television "The Blow-up" (Remastered double CD set) *(ROIR).* Although Television was one of the first of the New York 'punk' bands adopted by the burgeoning CBGBs scene during the mid seventies, their music, like that of Talking Heads, stood out like a sore thumb. Their debut, the classic *Marquee Moon* featured extended, spiraling guitar solos, closer in tone to the stoned psychedelic explorations of early Quicksilver Messenger Service than the naked three chord aggression of the Ramones or the adrenalized pop kitsch of Blondie. During their brief existence, Television developed unique and deeply emotional music, leaving us with two wonderful studio albums that are as riveting today as they were 20 years ago. (Strangely, after a 10 year hiatus, a third somewhat forgettable LP did appear about six years ago.) With "The Blow-up", ROIR has given fans of the band a real gift, a beautifully cleaned up, remastered 85 minutes of Television, captured live at CBGB during 1978. The 14 minute version of "Little Johnny Jewel" is worth the price alone, perfectly capturing the power and surreal majesty of this quartet. Chief songwriter, vocalist and gifted lead guitarist, Tom Verlaine is in peak form here, revealing a command and technique unequaled by his peers. Other highlights include previously unavailable recordings of "Knocking on Heaven's Door" and "Satisfaction" along with extended, revamped versions of staples like "Marquee Moon", "See No Evil" and "Friction". (A-)

Jimi Hendrix Band of Gypsys "Live at The Fillmore East" *(MCA).* This double CD set captures Hendrix near the end of his career, performing live with drummer Buddy Miles and bassist Billy Cox during a brief hiatus from the more renown Hendrix Experience. Originally designed as an easy way to fulfill recording obligations, the original six track live album presented Hendix in fine form and stands as one of my personal favorites. With *Live at The Fillmore*, MCA has gathered 16 selections that include the only known live versions of "Auld Lang Syne," "Earth Blues," "Stepping Stone" and "Burning Desire," as well as rarely performed Hendrix songs and alternate versions of tracks from the original LP. Hendrix, the innovator and consummate showman, plays brilliantly in this context. Cox and Miles lock into tight Funk grooves that allow Hendrix increased space to improvise and stretch out as a soloist. As exciting as the Experience was, they would often play so frantically that it seemed as if each musician was left in his own musical domain. Here, the band relaxes and really supports Hendrix, in a performance that reflects his Jazz and Funk roots, illustrating his range as a guitarist, lyricist and vocalist. Indeed, the manic intensity of his music with the Experience is no where to be found in these recordings, but a more somber, introspective artist is represented. *Band of Gypsys* captures a performance that would inspire a new and sadly short-lived chapter of Hendrix's work. (A)

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Audio Reviews

6X "Kung-Pow!" *(Daemon, POB 1207, Decatur, GA 30031).* Wow, 6X comes out swingin' ala The Plimsouls with Belinda Carlisle of The Go-Go's on vocals (very cool!!!) and speeds on with some Big energy buzz-o-pop power that'll smack ya in the puss like Billy Jack's Inverted Crescent Kick, Mongo. If the lovely Lara Kiang isn't the reincarnation of a youthful Asian Ronnie Spector (Yeah, they do a funkalicious take on "Be My Baby" here, as if you couldn't guess) then may you all suffer an eternity in hell watching pointlessly derivative Hip Hop acts on MTV!!! Then again, I wouldn't wish that on my worst enemy...(CD)-**Joe**

17 Years *(Far Out, POB 14361, Ft. Lauderdale, FL 33302).* An even dose of male/female vocals. If you took The Crumbs and Tilt and threw them both in a blender you would come out with something sounding like this.(CD)-**Dr. Deathray**

Alabama Thunderpussy "River City Revival" *(Man's Ruin, 610 22nd St. #302, San Francisco, CA 94107).* ATP is back and more bludgeoning than ever!!! Louder than LOUD and heavy as the ROCK of Gibraltar, Richmond VA's finest import of devastating cyclonic sludge returns on a mission to destroy as many eardrums as possible with their tried and true brand of Southern-tinged HEAVY ROCK (sissy "Metal" bands of the 80's that are still around better run like the devil when these mean muthas come into town, believe it patsy) that will convert you back to the altar of VOLUME with their Marshall Stacks, MXR Distortion fuzz pedals and a high-wattage blastin' cover of The Four Horsemen's "Rockin' Is Ma Business", hallelujah!!! Buy this or be shoved face first into to the mud by a gang of flouncing Nancy-boys, Boo Boo. RIGHT THE FUCK ON!!!!(CD)-**Joe**

All Natural Lemon & Lime Flavors "I Am You Were" b/w "Repetitive Monotonous" *(Gern Blandtsen, POB 356, River Edge, NJ 07661).* I've been trying to catch up with quite literally 100 or so 7"s that I'm swamped with. This 7" got lost in the batch and I'm mad because it's another example of Gern Blandtsen at it's best. Uh, All Natural just really blow me away because I just live for this sort of stuff. The press sheet that accompanies this disc is one of the few that wasn't blowing smoke up my ass. They describe the sound perfectly; imagine Stereolab crossed with later day My Bloody Valentine (after they went strictly female vocals), so needless to say we can compare them to Snowpony minus the boring filler tracks. I don't think I need to say more. This should be a cue for you to run to your local record store and buy this. Supposedly a full-length CD is in the works, which I'm dying to hear.(7")-**Groovy**

All Out War "For Those Who Were Crucified" *(Victory, POB 146546, Chicago, IL 60614).* Right here you find the best of the Metalcore bands. Crunching Metal riffs with that Hardcore attitude. Lots of mosh parts mixed with those little Slayer-esqe guitar riffs, plus a whole shitload of double kick. I was never a big fan of this stuff, but this band kicks. I would say these guys are gonna have to duke it out with Hatebreed for the top spot on the Victory roster. All Out War fits that mold set by bands like 25 Ta Life, but these guys do it better than just about anybody I've ever heard. This is the record to get if you're one of those people into the "tough guy" scene. (CD)-**Myk**

Amber Asylum "Songs Of Sex And Death" *(Relapse, POB 251, Millersville, PA 17551).* Great CD. I loved the last Amber Asylum CD. This one is just as beautiful to my ears. AA straddle the fence between Gothic and New Age music quite nicely. Angelic female voices trade off with depressing as fuck sounding violins. Music to slit your wrist to. I mean that as a sincere compliment. If you are a fan of the labels Projekt or 4AD, then pick up this CD. If you wear all black and think that Sisters Of Mercy are depressing, then do yourself a favor and get this CD. There is an underground movement to every scene, and Gothic is no exception. So, all you little vampires, get your heads out of the ass of the '80's and support some new bands. Amber Asylum are worthy of your support.(CD)-**Mr. Hymson**

Amber Asylum "Songs Of Sex And Death" *(Release, POB 251, Millersville, PA 17991).* By far the greatest thing to ever come out on Release. This is a pure masterpiece of ambience. Kris Force is a master at translating feelings into music, and this is her best work. After doing a record for Elfenblut, this is her second on Release. Also under her credits are instrumentation on several major acts, most notably, Neurosis. This is soothing and mellow, the kind of thing you would hear in a fairy movie (it's not a gay reference). This is a fantasy soundscape that has no pictures, but immense amounts of feeling. This is truly beautiful...any orchestra would be hard pressed to even come close. An utter masterpiece!(CD)-**Myk**

Ambush "Rumours" *(Invisible, POB 16008, Chicago, IL 60616).* Mick Harris, who you may or may not know, has been putting out quality mind blowing Drum and Bass records for years. He has his own label, Possible, has done stuff under the names Scorn and Lull, and was made famous not doing Electronica at all. He was also the skin beater for the original line up of Napalm Death. Ambush is another moniker he goes under, and it features a much more up tempo production and tons more groove. It has been available for years on his label in Europe, but never until now in the States. This is not quite as good as his records for Sub Rosa, but is much better than the later recordings Scorn did for Earache. By far one of the best works to purchase to get initiated into Mr. Harris's world with some booming dance beats and plenty of dark ambience.(CD)-**Myk**

Anasarca "Godmachine" *(Repulse, POB 14356, San Luis Obispo, CA 14356).* I'll start out mentioning that this has probably the best cover artwork of any record in Repulse history. I'll admit it, Petagno was great on the Motorhead records, but to hire him for every record you put out is a fucking mistake. The guy who did this record is outstanding! Now to the music. As with the cover, this is one of the better records Repulse has ever put out. It kind of strikes me as Enslaved meets Death. They have that early Chuck style vocal, with *Eld* era symphonic speed guitars. It makes for a really interesting listen. The drum sound is a little over condensed, but it's only really noticeable with the snare. The drum playing is also outstanding. A well done record. Look for great things from these guys in the future.(CD)-**Myk**

Annika Bentley "See You Around, Lifeguard" *(AB, POB 10784, Rochester, NY 14610-0781).* This is a pretty downbeat sort of album. You get Annika singing while accompanied by violin, piano, and acoustic bass. She has a voice that holds on her own. I don't know who I could

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compare her too, which is something we lazy thug writers (the word "journalist" is really inappropriate in my case) like to do. While she is dark and introspective she thankfully doesn't sound like one of those giddy cheerleader girls who tries to win you over by claiming to be tortured. I could definitely see this group progressing in either the Projekt Records/ 4AD direction or quite possibly in the British ambient Trip Hop thing, because it's only those genres that incorporate what this band is doing; these genres would also still allow Annika Bentley to further their sound. I'd hate to see them develop in the Tori/ Apple clone band direction because they have something good as it is. The visuals that accompany this more or less allude to interests in the Gothic side of things. Annikka has angel wings and is standing in what looks like a cemetery. Nice!(CD)-**Groovy**

Another Society "Blood Wrong" *(PC Music, 711 8th Ave., San Diego, CA 92101).* Another piece of shit new Metal band. Lots of power chords with a Hardcore influence -- the same type of shit you find on a System Of A Down record. Another Society takes the best parts of different influences and puts them together poorly, and this band is one of the worst at that. This has been done before. It's just boring.(CD)-**Myk**

Apocalypse Theatre "Cain Or An Open Vein" *(Hollows Hills, POB 862529, Los Angeles, CA 90086-2529).* This is a band that I've heard a couple of tracks from here and there, so I was actually pretty happy to get a full-length CD. Apocalypse Theatre do something that's a bit out of the ordinary in comparison to a lot of other bands in the Gothic genre; they bring a lot to the table rather then being a one trick pony. Musically, this covers a broad spectrum, and the title track sounds like a rather upbeat duet considering the subject matter "If I told you I was dying/ Would you kiss me goodbye?" There are moments that are very Torture Tech-esque so there's no reason why rivetheads shouldn't like this. Imagine Christian Death crossed with Diamanda Galas, Collide and Faith And The Muse, all of whom are really good company to be in. Hollows Hills impresses me once again.(CD)-**Groovy**

Apocalypse Hoboken "House Of The Rising Son Of A Bitch" *(Kung Fu, POB 3061, Seal Beach, CA 90740).* I have to admit, this record is a little bit of a disappointment. From the last record, I got the impression that Apocalypse Hoboken were a lot more snot nosed and angry. This CD seems to follow in the feet of The Mr. T Experience. They started out great and then mellowed with age. This record is a little more whiny than the last, and has a lot more pop to it. The spoofed AC/DC cover art is cool (especially since they use a ferret), but it doesn't stop this from being a letdown. I guess nowadays if you get a Punk band you like, go on to the next one, 'cause the follow up just won't stand up (ie, Cletus, Mr. T Experience and Apocalypse Hoboken).(CD)-**Myk**

The Assmen "Enema Nation" *(Dirty, POB 669 Glendale, AZ 85312-6869).* Really bad Metal/Punk, with songs about dating your daughter, beer, living in a car, cleaning out toilets, adjusting your balls, and having bad breath. Very cheesy.(CD)-**Dr. Deathray**

Baby Sage "Glorious" *(Poe, 82 Franklin St., Brooklyn, NY 11222).* This is a very low-fi recording. It reminds me a little bit of later Sonic Youth stuff, and at times a bit like Unrest. Baby Sage are not as artsy as these bands but they do pull off some pretty creative things. The CD packaging has a nice homemade look to it as well.(CD)-**Lloyd**

Before Dark "Daydreamin'" *(BMG, 1540 Broadway, New York, NY 10096-4098).* There is an announcement on the first track "Come Correct" that Before Dark is to be "the greatest sensation since The Supremes" - WRONG! I mean, Led Zeppelin, Pink Floyd, Menudo, they all came after The Supremes. Anyway, Before Dark shows to be another typical female R&B trio, talented but over-produced. Producers like The Characters and Lil' Mo tend to put too much focus on the beats, as opposed to the vocals. It's certainly a promising album with quite a few singles on it, as it may remind many of En Vogue. Regardless, it is right on target as it is aiming for exposure on channels like MTV and BET. It may not be exactly what I look for in an album, but that doesn't mean that the kiddies won't like it! Yay Britney Spears!(CD)-**The Middle Child**

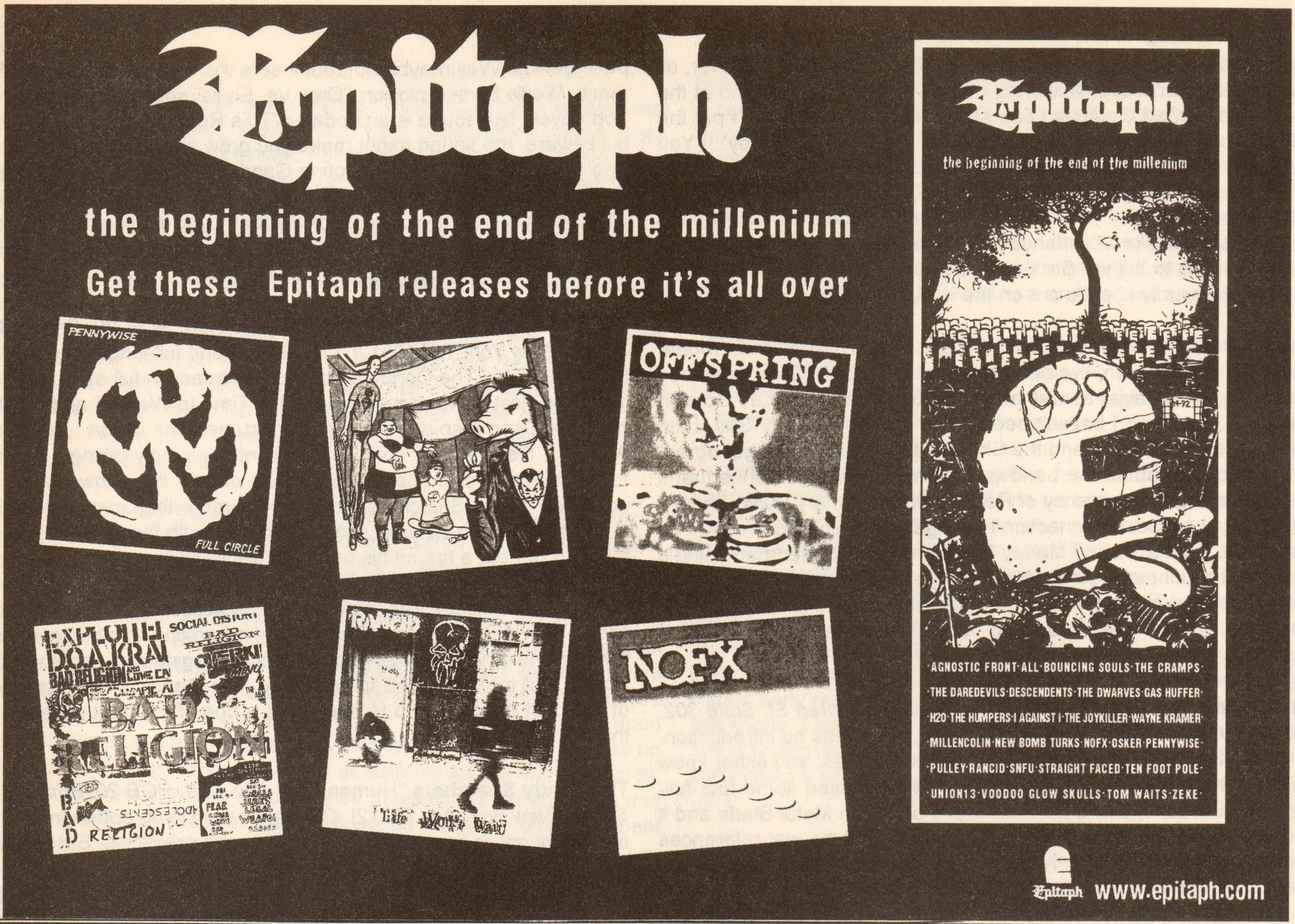
Bethlehem "Reflektionen Auf's Sterben" *(Red Stream, POB 342, Camp Hill, PA 17001).* As I understand it, this is a collection of B sides, demos, and re-recorded tracks. Bethlehem is what is known as suicide music. Imagine if Nick Cave played Black Metal. It's slow, drawn out at times, and by the end you want to kill yourself. Don't think this is a bad description -- this is what the band is going for. They are trying to convey their feelings, and they may do it better than any band on earth. Every time I hear these guys it is mesmerizing. You can almost feel the singer's pain, and you have to strongly wonder why this guy hasn't offed himself yet. At any rate, as long as he is here I hope he continues to put out records. Bethlehem is by far one of the premier German bands, and like I said, no one conveys feelings like they do. This may not be the record to start with if you've never heard Bethlehem, but if you have and you get it, this is well worth it.(CD)-**Myk**

Big Lick "The Hills Are Alive" *(Rackem, POB 566, Norfolk, MA 02056).* Uh oh, I accidentally grabbed this one from Rich's ever growing pile of CRAP -- ah what the hell, I'll review it anyway. Really, I mean REALLY sucky neo-Ska pablum here, kinda like a hybrid Mighty Whitey Butt-tones meets Kid COCK with no roots of real SKA to be found. Lick this...(CD)-**Joe**

Black Army Jacket "222" *(Reservoir/Chainsaw Safety, POB 260318, Bellrose, NY 11426-0318).* Okay, my understanding is that this is frontguy Rob Lawi's last recording with the band, evidenced by other band members contributing vox on a few tracks. Black Army Jacket is still fast n' frightening, but it seems they're headed more toward a Black Metal-influenced sound this time around, sometimes opting for more thud than speed. The lyrics (most of which are Lawi's) are still almost scholarly and thought-provoking; there's even one song in (I think) Japanese! It sux that Rob left, but it'll be interesting to see what the band does next outing. File under "heavy." Good stuff.(CD)-**Rich**

Blindspot "Acceleration Zero" *(Tomato Head, POB 61298, Sunnyvale, CA 94008-1298).* Anything related to Ska music isn't really my cup of tea, but Blindspot offers some infectious Ska with slight Punk tendencies. Guitars are somewhat buried in the mix allowing the horn section to shine through, but the overall mix, including Mike Pattonish vocals allow *Acceleration Zero* to be consumable and appreciated. All in all, Blindspot aren't that horrible.(CD)-**Alex**

Blondie "No Exit" *(Beyond Music, POB 18524, Beverly Hills, CA 90209).* A couple of issues back, I made a reference to The Runaways saying that it would be cool if they did a reunion tour. Well, I take that back. After all, the main reason big bands reunite is because they've been unsuccessful in their individual endeavors and therefore are in desperate need of some type of praise as well as jonesing for the almighty cashola that they were once making as ummm..."stars". The most pathetic excuse for this practice was The Sex Pistols when they pulled that inconsequential jaunt through the good ol' USA, ripping off the unsuspecting public while laughing in their faces with no remorse whatsoever, and I'm grateful that more important bands like The Clash didn't follow suit despite rumors of them touring also. Then I heard Blondie was attempting a comeback and my opinions were somewhat conflicting -- I was a big fan of theirs during my teens and had the opportunity to see the band play a couple of times, in addition to having a HUGE crush on Debbie Harry to the point where I actually dated a girl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who almost looked exactly like her for awhile. These days however, ol' Deb is looking a helluva lot like my mom with peroxide hair and at the risk of being called Oedipus I can safely say that she doesn't put the hot'n'spicy salsa in my enchilada anymore, but enough already!!!! You wanna know what I think about the comeback album, yes??? Not much to think about really, 'cause aside from the super-catchy "Maria" there isn't one number here that holds a flickering candle to such power Pop/Punk staples like "X-Offender" or "One Way Or Another" -- I don't know what else to tell ya. Stick to acting Deb, and tell the others that their Social Security checks are on the way...(CD)-**Joe**

Blue Meanies "LiveLiveLiveLive" *(Asian Man, POB 35585, Monte Sereno, CA 95030).* Uh, I've been listening to a lot of '70s pre-nervous breakdown Miles Davis, as well as some King Tubby and Lee Scratch Perry Dub mixes, so I haven't been in the mood for uppity Ska. Blue Meanies merge the Punk and the Ska but do it so you don't get bored. What I don't like about the band (and Ska Punk in general) is that it doesn't have any of the urgency of Reggae or reactionary Punk. There's no longer any sense of connection to things like Junior Murvin and The Clash, or the Skatalites and Marley for that matter. Rather than being a voice for the unheard, things have progressed so that this genre is nothing more than cheap entertainment for a bunch of douche bag white kids. This is a live coast to coast documentation of that progression.(CD)-**Groovy**

Bolt Thrower "Mercenary" *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* Here is one band that needs no introduction. Bolt Thrower is one of those bands that never changes, you either know you like them or you know you don't. Having released some four full-lengths on Earache, this is Bolt Thrower's debut on Metal Blade and it does not disappoint. It's a little slower at times, but the war references are all still there. This is the only band in the world that could actually get an endorsement from a gaming company, and all power to them. I actually like this better than their last outing *For Victory*. Unfortunately, from what I understand, lead vocalist Karl left not too long after this was released. It's shame really, as this is a truly great swansong for this mighty war machine.(CD)-**Myk**

Breakdown "Plus Minus" *(Eyeball, POB 1653, Peter Stuyvesant Station, New York, NY 10009).* I just don't know about this one. There is no disputing that Breakdown were the kings of the tough guys during the '80's. They were the only band I know that could get away with lengthening their set by playing it over again. I mean we're talking "Kickback"! I even really liked their comeback EP; it had been like 10 years since a new Breakdown song, so how could I not? This new record is not much different than the last, and not far from the ideals that formed the band, but it's missing something. I guess it just doesn't have the heart. It's good to see bands from that great era still around, but if you're just doing it for the money it doesn't work. I'm not saying Breakdown is, but I just don't get the same feeling I did from the last two records. Maybe I'm wrong, and I hope I am.(CD)-**Myk**

Brume "Normal" *(Release, POB 2251, Millersville, PA 17791).* More quality from the Release subsidiary of Relapse. Electronic soundscape with a spattering of samples to boot. This is similar to works from Tribes of Neurot and Vidna Obmana. Very tonal and very lacking in the depth department. It is as if you were in a water tank and listening to things all jumbled through the liquid. A very interesting conceptual piece, it strikes me as something one would hear in the movie *Altered States*, which is one of my all time favorites. Regardless, I feel it will strike most people as a horror/ sci fi soundtrack. Good for those with the ear. (CD)-**Myk**

C Average *(Kill Rock Stars, 120 Ne State #418, Olympia, WA 98501).* Pink Floyd's "Interstellar Overdrive" into Queen's "Ming's Theme" equals pure genius. Well maybe not, but it sets the tone for this band's Rock meets Middle Earth explosion. "Orcs Vs. Elves" comes right before a ZZ Top cover. The sound is an updated '70's Rock sound a la Fu Manchu but beware: the sound might make you grow a mustache and a mullet, and you may find yourself quoting Gandalf. This album is great all the way down to the logo written AC/DC style. This CD is going to be played often on my stereo. If you like Black Sabbath, you will like this. According to the bio, the drummer is a dwarf that can shake the ground, and the guitarist has a magical harp..... (CD)-**Mr. Noiz**

The Candy Snatchers "Human Zoo!" *(Go-Kart, POB 20, Prince Street Station, New York, NY 10012).* On their second full-length, the four man RIOT known as The Candy Snatchers is already in full-swing BEFORE the full-on blast of the opening track, "No Time to Waste," and thankfully producer Dean Rispler was there to document the action....and I mean ACTION! Despite their songwriting talent seemingly taking a backseat to the blood n' guts (literally) spectacle of their live shows, song after song The Candy Snatchers prove they're more than just another Rock n' Roll trainwreck. Yes, most songs are played with the urgency of a man trying to put out a fire on his balls, but the band is sooooo much more. Larry May's ricocheting vox are both melodic croon and war cry; the guitar is a hot electric red, and the rhythm section prob'ly just got done showin' yer mum what for. *Human Zoo!* is bursting with barroom brawl, if-ya-gimme-any-more-lip-I'm-gonna-fuck-yer-girlfriend-and-she'll-like-it Rock n' Roll the way it HAS to be played. The Candy Snatchers are one of the best bands -- and *Human Zoo!* is one of the best releases -- of this decade.(CD)-**Rich**

The Candy Snatchers "Human Zoo" *(Go-Kart, POB 20, Prince Street Station, New York, NY 10012).* Oh man, haven't you gotten this? Come on! You've got no time to waste. This record is relentless. Sixteen songs that just rip and roar. Fast chaotic Punk Rock with those Larry May screams and Matt's fuckin' rockin' guitar. This is what Punk Rock is about. Booze, chicks, being pissed off, getting drunk wit da boys. If you haven't heard about The Candy Snatchers by now you've been living in a fucking bomb shelter or you just wouldn't know what Punk Rock is, even if it came and bit you in the face. Oh, the blood, the glass, the sound! How fuckin' classic. The best record Go-Kart's released, and the best Snatchers stuff to date. I love it.(CD)-**Spag**

Carnal Forge "Who's Gonna Burn?" *(Relapse, POB 251, Millersville, PA 17551).* This is one hell of a CD. A total surprise. Imagine a cross between At The Gates and a heavier version of Pantera...without the redneck Blues influence. This is my pick of the issue. Unlike most people I speak to, I don't believe that Metal is making a comeback. But if it does, Carnal Forge and Relapse Records will be at the forefront of the movement. This CD has it all for Metal fans...speed, heavy guitars, screaming vocals, great production. The songwriting is catchy, and the technicality is kept to a minimum. As far as Metal goes, this CD is a 10 out of 10. To quote the recently departed Gene Siskel, "I have a headache, but I give it one thumb up."(CD)-**Mr. Hymson**

Carnal Forge "Who's Gonna Burn?" *(WAR/Relapse, POB 251, Millersville, PA 17991).* Holy shit, does this label ever quit? WAR once again embarks on a crushing wall of sound. Carnal Forge is the equivalent of a Speed Metal band with a Death Metal drummer and the singer from a Victory style Hardcore band. It is crushingly original and well recorded. It has the best qualities of the new jack Hardcore bands mixed with the missing elements of the best Metal. Relapse has done an amazing job picking this stuff up and unleashing it on the States. This is the band that Earth Crisis wish they could be; even the lyrics are real world style, as opposed to some fantasy world that many Metal vocalists favor. This is just insane and you have to get it. I hope you all have made room for the WAR catalog in your room, 'cause there isn't a piece that

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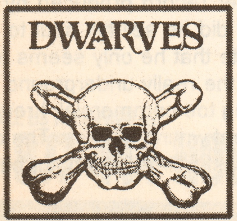

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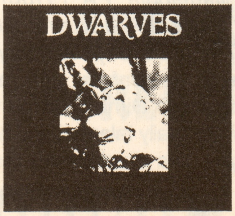

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Cause For Alarm "Beneath The Wheel" *(Victory, POB 146546, Chicago, IL 60614)*. This is a good CD, and a nice departure for Victory Records. Instead of baggy pants Metal masquerading as Hardcore, this is actually a Hardcore CD from an old school Hardcore band. This is fast, punky, Hardcore with a Metal production. It is as good as a combination of chocolate and peanut butter as far as I am concerned. There is some fast picking done by the guitarist which reminds me of Pennywise, proving that fast picking and Hardcore can coexist. The only thing that completely sucks about this CD is that in the packaging the lead singer decided to write a five page essay on what Hardcore and religion and god knows what else mean to him. Guys, I know your mommies told you that your opinions and ideas are important to others, but I am here to tell you that they aren't. Stick to rocking out. Good for fans of speedy Hardcore.(CD)-**Mr. Hymson**

Chicken Dog "The Other White Meat" *(Sin Klub, POB 2507, Toledo, OH. 43606)*. More bad Metal/Punk (is this a trend?) by a bunch of fat guys (one has a tattoo reading "Live Fat Die Young" on his stomach). Winner of the worst name for a band prize.(CD)-**Dr. Deathray**

CO2 "21st Century SOS" *(HereThere-EveryWare, POB 11521, Champaign, IL 61826-1521)*. The trio of Andre Kuzniarek (vocals/guitar), Jay Hawkins (bass), and John Hawkins (drums) was formed out of several former bands. Among those bands were Animator, and Crayon Rubbings. Although it's likely you haven't heard of those groups, don't dismiss CO2 as being just as forgettable. Kuzniarek's vocals are a cross between Billy Idol, Kevin Martin, and a nasal Robert Plant, which blend well above the minimal yet rocking instrumentation. The cymbal-dominated drumming of John Hawkins combined with the fill-dominated bass playing of Jay Hawkins help to form up a solid rhythm section that accompanies the guitar and vocals in great success. The sampling of White House-related topics on "The Better Angles of Our Nature" is certainly funny, although not necessarily meant to be so. To help make this album reach its fullest potential, I would recommend a re-mixing session to help give it a clearer and thicker sound overall.(CD)-**The Middle Child**

Crack Up "Heads Will Roll" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. First off, any record that has Jayne Mansfield, Betty Page, and Caroline Munro in the artwork should be owned by everybody. But contrary to current trends, this is not a stoner or Garage Rock record, even with the girls I mentioned. It is sort of Garage meets Southern Rock, with the singer from Meshuggah. Very strange combo, but it has a killer rockin' groove. It sort of fits with the booze, cars, and women motif. This is like the Death Metal version of freedom rock; TURN IT UP! Great stuff that just rocks you into movin'.(CD)-**Myk**

Croatan "Violent Passion Surrogate" *(Man's Ruin, 610 22nd St. #302, San Francisco, CA 94107)*. Whoa, this one begins and ends with NOISE – not noise rock or Punk, just NOISE. This guy/girl duet from Cincinnati reminds me a lot of early/mid 80's *Live At The Speed Trials/* Big Black-type fare, and the Live Skull comparison is somewhat accurate, but after awhile the songs grate on me like a screeching 300 lb. yenta with a hairlip wielding a barbed-wire rolling pin while she's chasing her (???) scrawny 97 lb. little weakling husband down the block. Unconventional yes, but annoying as all fucking hell. Then again, maybe that's the response they're looking for...(CD)-**Joe**

Crown "Hell Is Here" *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065)*. The Crown, formerly known as Crown Of Thorns, had to change their name due to some legal strife with another band by the same name. *Hell Is Here* is their debut disc for Metal Blade and it is a pretty good introduction. I don't own the stuff released on Black Sun, but I understand it is top notch. This is better than average Death Metal with lots of ripping blast beats and guitar chords. The vocals are a little clearer than the songs I've heard from earlier recordings, which detracts a little, but it's not totally horrible. The trouble with bands from Sweden is that there where so many classic Swedish bands -- Entombed, At The Gates -- to be compared to. Do I think The Crown fits in with those bands? Not really, but they are one of the best that are going now, and well worth the listen.(CD)-**Myk**

The Crown Royals "Funky-Do!" *(Estrus Sounds of Success, POB 2125, Bellingham, WA 98227)*. Man, this is smoooooth! The Crown Royals are a rockin' four-piece that'll get the ladies in the mood and teach the gents a thing or two about the art of finesse. Sultry, lingering sax, the kind you'd expect to waft through the smoke at an after hours club in The Village, is a prominent element in this classy, all-instrumental mix of R&B and Soul. Sexy with a capital S-E-X-Y. Highly recommended.(CD)-**Rich**

The Deadites "Better Luck Next Time" *(Craptacular, 504 E. LaSalle St., Colorado Springs, CO 80907)*. Thirteen mediocre Punk n' Roll songs. Very cool handprinted packaging though.(CD)-**Dr. Deathray**

Deviate "Darkened World" *(I Scream, Brueckstraat 10-1730 Kobbegem-Belgium)*. A prime example of cloning in the Hardcore world. *Darkened World* lacks hooks, imagination and catchiness but unfortunately it's also chock full of monotonous chord patterns, annoying vocals that offer more bark then bite, and an overall sound that resembles a third rate Madball crossed with Korn.(CD)-**Alex**

Devil Horn Crowns *(218 E. Main St., Port Jefferson, NY 11777)*. This was actually sent to me as part of The Long Island Underground Challenge in January -- too fucking bad that the contest ended LAST FUCKING YEAR, DICK-O!!! Then they send me a letter telling me to stick this tape up my Punk ass, but they failed miserably in realizing two very important things; 1) I do not and will refuse to ever stick anything up my ass and 2) I'M NOT A FUCKING Punk, UNDERSTAND??? With all this out of the way, The DHC put on a damn skippy live show and gets my seal of approval as one of the bands to watch on LI, and this four song tape has lotsa fire and spirit that many other sandbar suckasses sorely lack. They've gotta lose that played out Social Distortion/Sex Pistols sound on their Punk songs though, 'cause there's already a million Mike Ness wannabes out there, and one Johnny Rotten (cheesebag) in this world is way too many. Once they get that monkey off their backs, this aggressive trio of scalawags could possibly have the lemmings out here at their smelly unwashed feet, yahoo. Nice cheesecake stickers, too!!!(Cassette)-**Joe**

Dig "The Fuzz" *(Universal, 70 Universal City Plaza, Universal City, CA 91608)*. San Diego's Dig first emerged in '93 with a really grand debut that was aggressive, noisy and shall we say gr*ngey. Onto the their third effort, Dig have instead, opted for a more poppish, verse/chorus/verse vibe that reeks of radio friendliness. The bothersome thing is the fact that this band is capable of writing more aggressive stuff rather songs that are being submitted for the "Alternative Radio Sweepstakes."(CD)-**Alex**

Dimmu Borgir "Spiritual Black Dimensions" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. Another record produced by Peter Tagtgren? Does this guy ever sleep, or did he sell his soul to make records 27 hours a day? Anyway, despite that he only seems to pick good projects. In contrast with many of the really underground Black Metalers who trash Dimmu Borgir for being too commercial, I really like them. They are really talented and have great writing abilities. The drums on *Spiritual...* are much faster than the last EP or full-length, but as a

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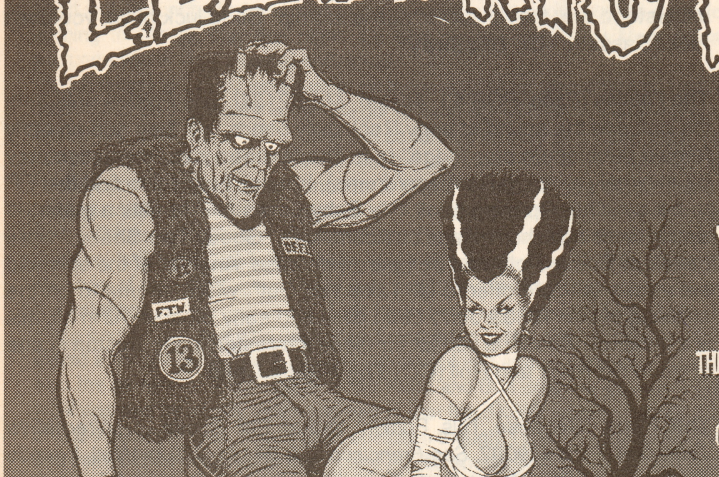

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whole I happen to like *Triumph* a little better. The keyboards play a little too upfront on this album, making the balance between Metal and Goth falter a little. The parts sans keyboards are insanely fast and complicated, basically mind blowing. The vocals are harsh, but not as high pitched as Dani COF. From what I understand, longtime member Shagrath left after the recording of this to concentrate on Covenant. They also played on the Norwegian Grammy show for best Metal band. What a concept, a Metal band going for the Metal award. I can't say they don't deserve it. As with all their records, this is great and a must own. It is for you to decide which is the personal best, as for me it remains *Triumph*, but *Spiritual...* has *Stormblast* beaten by leaps and bounds.(CD)-**Myk**

Dirtbox *(Dog Patch, POB 882944, San Francisco, CA 94188-2944).* If you take old school Hole (when Courtney used to scream), and mixed it with the Lunachicks, it would sound like Dirtbox. A fair mix of Rock n' Roll, Punk and Gr*nge? There's also a topless girl gracing the cover.(CD)-**Dr. Deathray**

Disappointment Incorporated *(Time Bomb, POB 2604-B, El-Camino Real #146, Carlsbad, CA 92008).* Kind of a Blues Rock based Punk band with Robert Smith of The Cure singing. What you would get if you mix Guns and Roses, The Stones, The Cure and Sex Pistols in a blender (in that order).(CD)-**Mr. Noiz**

Doctor Explosion "The Subnormal Revolution Of..." *(Get Hip, POB 666, Canonsburg, PA 15317).* Aha, I see the Revolution is spreading...don't get yerself in some kinda self-righteous uproar here though, this Revolution is comprised of three psycho Spaniards unleashed from the Silly Putty school of Where The Action Is, so if ya dig the Teenbeat Garage Sounds of The Music Explosion and The Syndicate Of Sound toilet papier-mached together with the wanton trashola of The Mummies then leave the rest o'dem total drag ho-dad has-beens at home Singing Along With Mitch while the rest of us enjoy the Revolution in full lysergic stone-o-ramic color. Of course I like it, what the hell's the matter with you???(CD)-**Joe**

Dropkick Murphys "The Gang's All Here" *(Hellcat/Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026).* Al Barr (ex-Bruisers, who I liked) is now frontman for this quartet of working class Irish lads, and his gruff vocals fit in really well with the band; Al's approach is different from the previous singer's, but it works just as well in its own way. The songs are still heartfelt audio documents of the working class struggle in the Boston (or any urban) area, and the mix of Irish folk (you'll hear a version of "Amazing Grace" with bagpipe, and a fiddle on a couple songs) and gritty Punk is unique and honest. The band earns extra points for both their excellent choice of singer, and fuck, for keepin' the ball rollin'; they deserve your respect and your cash.(CD)-**Rich**

Dwole "A Requiem Of Euphoric Nihilism" *(Root Of All Evil, POB 18517, Minneapolis, MN 55418).* Dwole is the kind of band you would normally find on either Projekt or Stahlplaat records. Well tempered, thought out beats and tones mix with dark ambient soundscapes that surround your head as you drink them in. This is the kind of music you'd hear in a horror movie that would indicate someone getting killed. I can easily imagine this ringing through a scene in *Phantasm* as they get chased through the mausoleum by the tall man. This is just stunning, the kind of thing our own Mr. Lemos would praise to no end. Any fans of Black Tape or Vidna would do well to check this out, and I thank the label strongly for letting me in on this well kept secret. Stunning. (CD)-**Myk**

Dynasty *(The Omega, POB 558, Village Station, New York, NY 10014).* I was very excited to hear Dynasty, featuring ex-members of the 52X. In this band the songs are a lot more constructed than 52X. Four tracks with a melodic, repetitive guitar-driven sound. I want to say they are heavily influenced by early Rocket From the Crypt but I know Rubin (singer) will get pissed if I say that. But hey, there's nothing wrong sounding like that. "Message For Your Head" is a more Garage-like Rock n' Roll song, with slightly distorted vocals. Overall, four great songs. Search this one out and crank it up!(CD)-**Spag**

The Easy Livin' "Sin Along!" *(POB 1186, Old Chelsea Station, New York, NY 10011).* I'll give some props to these garage vets from The Morning Shakes and M-80's, 'cause even though I fucking HATE cassettes the cover art on this un' is fuckin' TITS (literally) and the tunage holds up to the REVOLUTION'S standards. This power trash trio meshes the '60's type thang with the tried and true '77 Punk formula on their four cuts here, and I gotsta say that message is loud 'n' clear to me: "PLEASE DON'T TEAR OUR TIT BARS DOWN!!!". Amen to that...(Cassette)-**Joe**

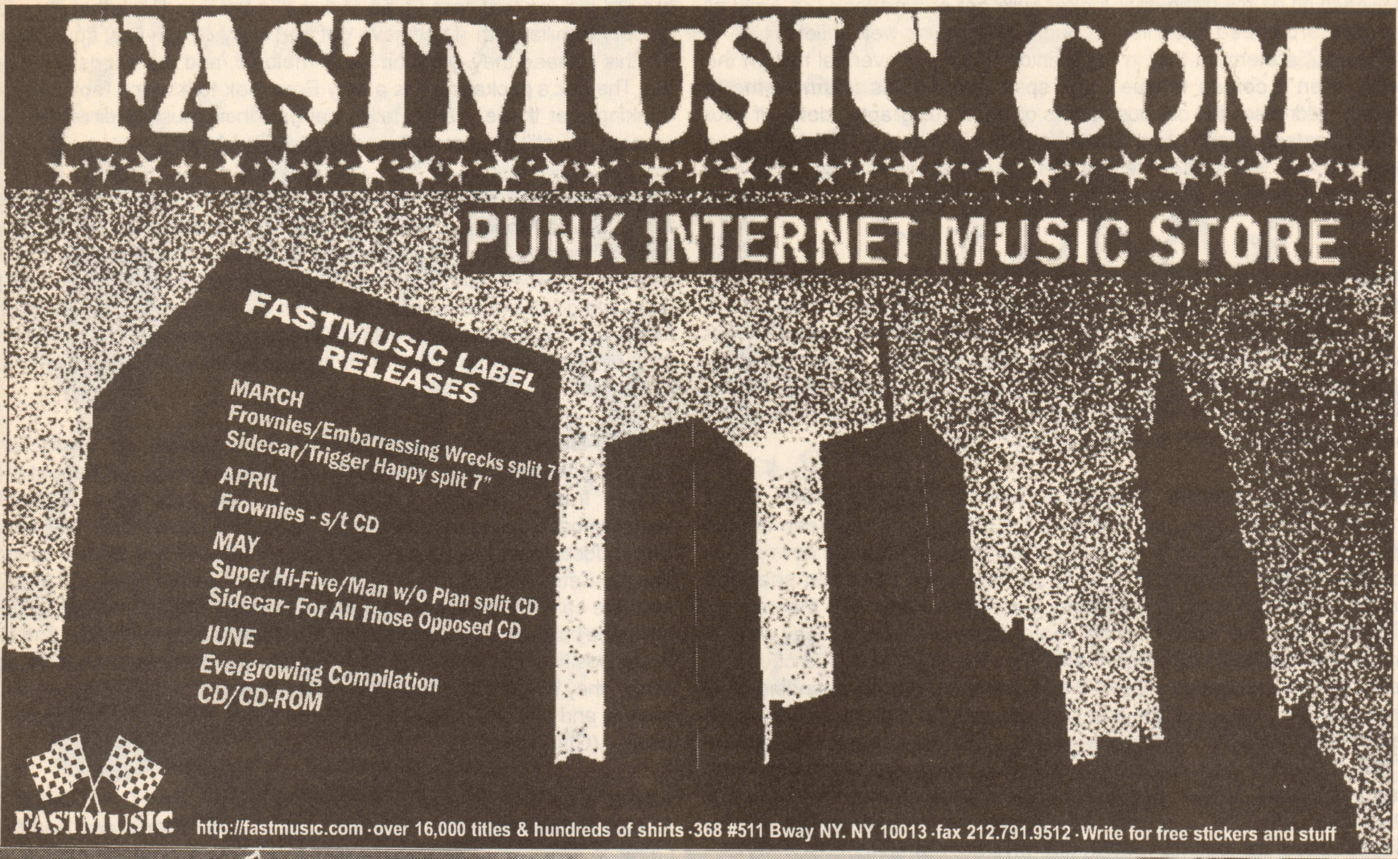
Electric Frankenstein "I'm Not Your (Nothing)" *(Victory, POB 146546, Chicago, IL 60614).* EF continue their assault on the world market with their like, 90th release. This is EF's third release for Victory, and it is a killer. Even with all the vocal and label changes these guys go through they continue to put out stellar records. This features one studio track, one live track, and a cover of the Tubes' "I Was A Punk Before You," which so impressed Spag he went out and bought a Tubes record. Hopefully a full-length will follow soon, but until it does this is a great hold over.(CD)-**Myk**

Electric Frankenstein "I'm Not Your (Nothing)" *(Victory, POB 146546, Chicago, IL 60614).* Wow. One new song that is my new favorite tune. Also a great cover of the Tubes' "I Was a Punk Before You Were a Punk." This is the perfect song for EF to cover now that they're on Victory. All the little HC kids are going to be like, "What's this bullshit?" But the bottom line is that EF was punk before them, and EF's sound is way more punk than any other band on Victory. The last tune is a live version of "Right On Target." Great 7".(7"/CD)-**Spag**

Enis *(Thicksole, Old Chelsea Station, POB 1751 New York, NY 10113).* A four-piece alternative Rock band that sounds a lot like Stone Temple Pilots and Alice In Chains. They've been around since 1997, so I don't understand why they think Gr*nge is still hip. Good luck guys, you don't rock.(Cassette)-**Dr. Deathray**

The Falsies *(Espo, POB 63, Allston, MA 02134).* The Falsies hold both the look and the sound of early Rockabilly bands, yet they add an early female bubblegum pop "edge" to it. The featured instrumentation may be minimal (vocals/guitar/bass/drums), but don't expect to find this EP to be a cliché. Opening track "My Baby Loves Me" boasts a guitar riff similar to the main horn riffage on Adam Ant's "Goody Two Shoes," while traces of Buddy Holly can be heard with ease. Another of the splendid six tracks that are offered is "Take You Out", which seems to be the offspring of late 1960's Jerry Lee Lewis and early Blondie. All in all, this is a great release will be perfect for those interested in the Boston scene of good old Rock and Roll.(CD)-**The Middle Child**

The Fartz "Because This Fuckin' World Still Stinks..." *(Alternative Tentacles, POB 419092, San Francisco, CA 94141-9092).* Well, I guess if you're a big fan of The Fartz then this is the way to go -- 35 songs in 45 minutes, yippee!!! Didn't know a whole lot about them back in the salad days, but from what I can gather this hardcore Punk band also liked to dabble with other types of music (ie, Black Sabbath's "Children Of The Grave" and a no-fi version of Zager and Evans' "In The Year 2525"!!! Groooooovyyyyy...) to complement (???) the usual political/humanist statements being made by the bands of that era, in addition to once having ex-Guns 'n'Roses/Fastbacks member Duff



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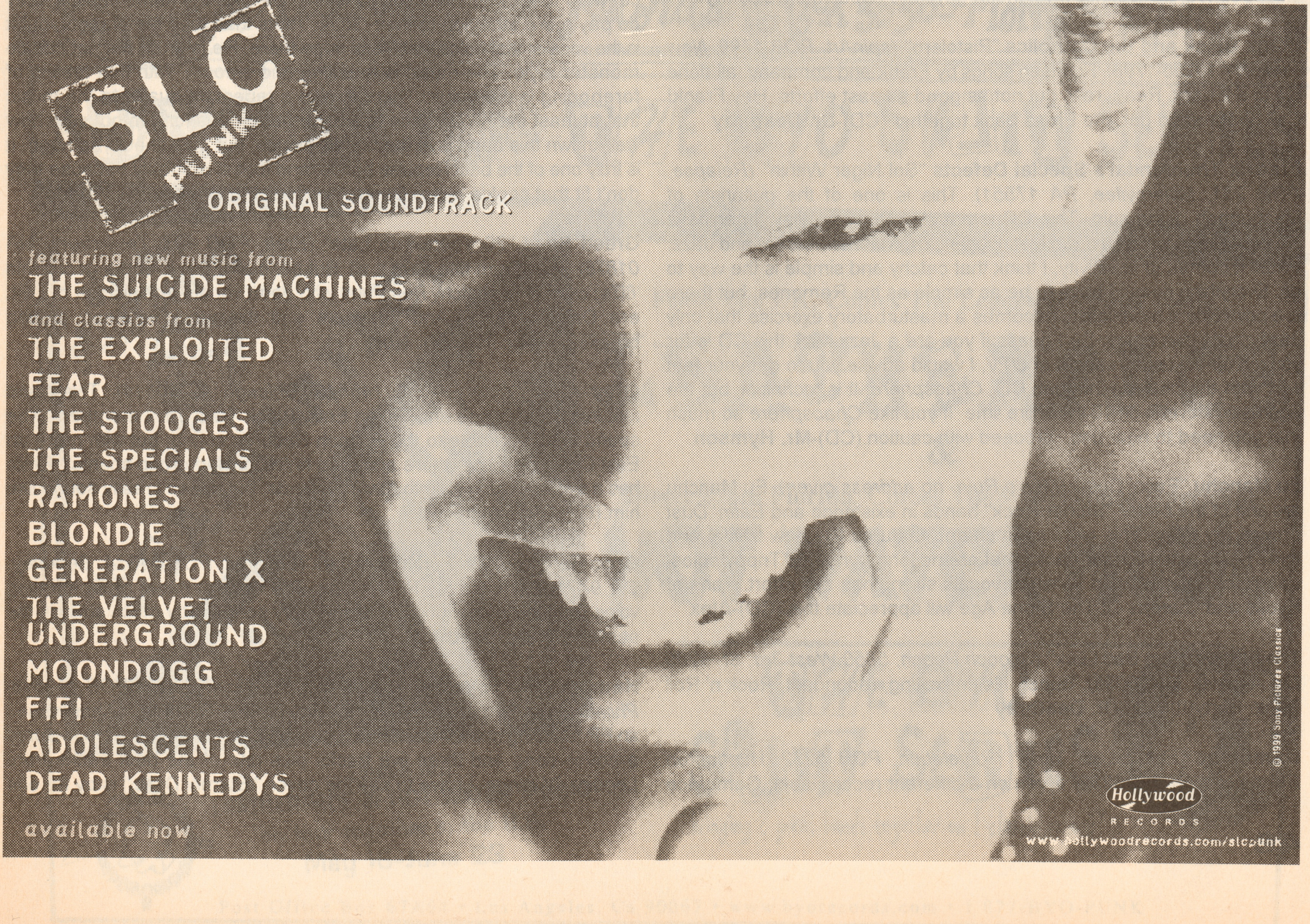

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McKagan on drums (Man, that fucker sure got around, eh???). Amid all the standard speed Punk lies a couple of gems as well: "Idiots Rule" is a timeless statement that in my opinion hits the proverbial nail on the head when it comes to true Punk spirit and "Hero's (Cum Home In Boxes)" addresses the obvious horrors of war in full graphic detail. If your musical tastes haven't progressed beyond 1982 or you just discovered Punk Rock 20 years after the fact then you'll eat this stuff up, otherwise consider it another documentation of The History Of Punk if nothing else.(CD)-**Joe**

Flesh Eating Creeps "Fuck Your Friends" *(FEC c/o Chris Terry, POB 4909, Richmond, VA 23220)*. So FEC hail from the punkest town on the East Coast, Richmond, Virginia. Let me tell you, the Creeps only get better and better with each release. Here we have seven grinding, blistering, chaotic Hardcore numbers. Fans of Grindcore and DRI will love this. This 7" comes with *Gullible* zine issue #14, a photo of the good lookin' band, lyrics, and is on red vinyl. (7")-**Spag**

Flotsam And Jetsam "Unnatural Selection" *(Metal Blade, 2828 Cochran St., Suite 302, Simi Valley, CA 93065)*. Flots has been around for a lot of years and they have had their share of ups and downs. For the one or two of you who don't know, this is the band that spawned Jason Newstead (now of Metallica). During the early '90's they sort of played this bad "we wanna be big" major label cock Rock. They weren't gaining any fans that way and I'm sure they lost plenty. Then a couple of years ago they returned to Metal Blade and put out an outstanding disc, probably the best since the first sans Newstead. Unfortunately, with a record that good the follow up is usually a disappointment. Well, this is a little. *Unnatural Selection* is still better than any major label record the band did, but it doesn't nearly live up to the last one or *No Place For Disgrace*. Still, it's a quality album and no long time fan will be disappointed; it's just not what these guys are capable of.(CD)-**Myk**

Frank Black and the Catholics "Pistolero" *(spinArt, POB 1798, New York, NY 10156-1798)*. Fourteen songs by Frank and company, all done live to a 2-track. Really raw, but not as good as past efforts. Hey Frank! Call up Kim and get The Pixies back together.(CD)-**Dr. Deathray**

Fredrik Thordendal's Special Defects "Sol Niger Within" *(Relapse, POB 251, Millersvilee, PA 17551)*. This is one of the guitarists of Meshuggah going solo. This CD is not really up my alley. Imagine a cross between watered down Meshuggah, Yngwie Malmsteen, and Jazz. When it comes to creativity, I think that catchy and simple is the way to go. Everything doesn't have to be as simple as the Ramones, but there is a point where technicality becomes a masturbatory exercise that only Jazz nazis can enjoy. So I guess if you are a Jazz nazi, this CD is for you. As for the usual readers of *UTV*, I would advise you to get your feet wet with the new Meshuggah CD, *Chaosphere*. It is technical, but the aggression level is on 10 the entire time. If you like *Chaosphere* so much that you need to hear this, proceed with caution.(CD)-**Mr. Hymson**

Fu Manchu "Eatin' Dust" *(Man's Ruin, no address given)*. Fu Manchu are one of the better "Stoner Rock" bands in existence and *Eatin' Dust* proves my point. This eight song champ features five new tracks and three previously released tracks that are no longer in print. Trippy solos, deep, loud guitars and polished vocals strengthen this effort. Fans of Kyuss and Queens Of The Stone Age will appreciate this.(CD)-**Alex**

The Fumes "Pure Bad Luck" *(Scooch Pooch, 5850 West 3rd. St. #209 Los Angeles, CA 90036)*. Super. It's unexciting, redundant, Rock n' Roll Punk. Party!!!!(CD)-**Dr. Deathray**

Gameface "Every Last Time" *(Revelation, POB 5232, Huntington Beach, CA 92615-5232)*. Even on a different record label, Gameface are still playing that same type of three chord Pop Punk that we are all so very familiar with. They have got that early Green Day sound going. On this release they get a bit more melodic, and the songs are longer too. The disc's packaging has a very Emo look to it which fooled me into thinking that these guys totally changed their musical direction. Sure enough, it's still the same Gameface. (CD)-**Lloyd**

The Gathering "How To Measure A Planet?" *(Century Media, 1453-A #324, Santa Monica, CA 90404)*. Man is this disc ever terrible. It just goes on forever. Imagine a record full of intros that never build up. They never go anywhere, and then they end -- if you're lucky. This record just goes and goes and goes, and then when it's finally over, there's another fuckin' CD that is even more boring. This is pure suicide music all though it's a lot slower and a hell of a lot more painful. I can't take it anymore. (CD)-**Myk**

The Go-Betweens "The Lost Album '78-'79" *(Jetset, 67 Vestry Street Suite 5C, New York City, NY 10013)*. Don't really know a lot about these blokes from Brisbane, Australia other than they were a primitive sounding band during their formative years and I guess this "lost album" further documents their earlier recordings. Within the subdued sound of The Go-Betweens lies the influential ghosts of early Dylan, VU and yes, even the early Stones plus references to many famous writers all fused within the three chord Garage base that fans like myself know and love. Proof positive that you don't have to be a good musician to write good songs, they may be a bit too artsy-fartsy for some but not to the point of excess, and I kinda like it, dig??? Good tunes to listen to during the AM hours...(CD)-**Joe**

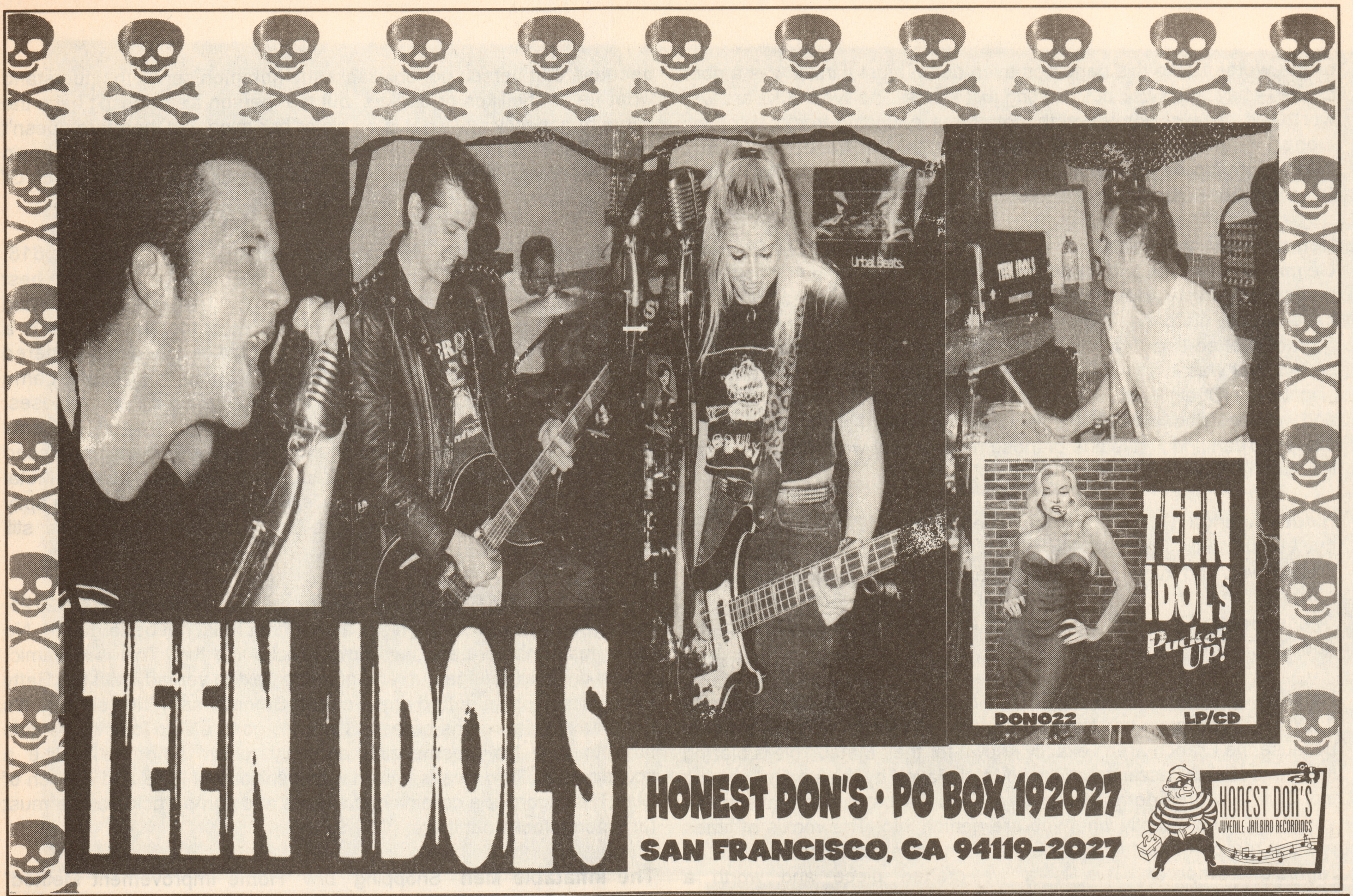
Gothic Sex "Laments" *(Repulse, POB 14356, San Luis Obispo, CA 93406)*. Bands like newer Paradise Lost, In The Woods, and Anathema come to mind when listening to Gothic Sex. As the name implies, they do pay more attention to their Gothic roots than their Metal roots, but it is the vocalist that holds that Metal edge there. He is gruff, but not cookie monster style. The music is haunting and smooth, with that feeling of foreboding in the guitar. There is also a repentant quality to the music that at least the NYC scene has become famous for. I'm not sure how well known this band is in the Gothic circles, but they should be huge. It is truly one of the best Repulse bands, and that is probably because they don't fit that cookie cutter Death Metal sound. Good stuff.(CD)-**Myk**

Greed Seed "20 Years Too Late" *(Bratt, POB 427, Tewksbury, MA 01876)*. The album title says it all. But seriously, this is some good (mid '80's) older styled catchy Pop Punk with good vocals reminiscent of DBL era Dave Smalley. And 20 years ago this would've been ground breaking music.(CD)-**Mr. Noiz**

Grey Area *(Victory, POB 146546, Chicago, IL 60614)*. This band features ex-Warzone and Token Entry/Black Train Jack members. The sound is comparable to the Epitaph Records sound, but with more an East Coast influence (there are even NYHC styled group chants). Ernie has a similar singing style to Kevin Seconds, but doesn't really sound like him.(CD)-**Mr. Noiz**

Groovie Ghoulies "Fun In the Dark *(Lookout, POB 11374, Berkeley, CA 94712)*. Ramonesy Punk Rock. The vocalist has a really irritating voice...and that's just not good when every song pretty much sounds the same.(CD)-**Dr. Deathray**

Hammerfall "Heeding The Call" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. As with the first record, Hammerfall has issued an EP featuring one LP track and a bunch of bonus tracks. This features a cover song and three live tracks plus one of the best tracks from *Legacy Of Kings*. I have to say the cover, "Eternal Dark," is by far one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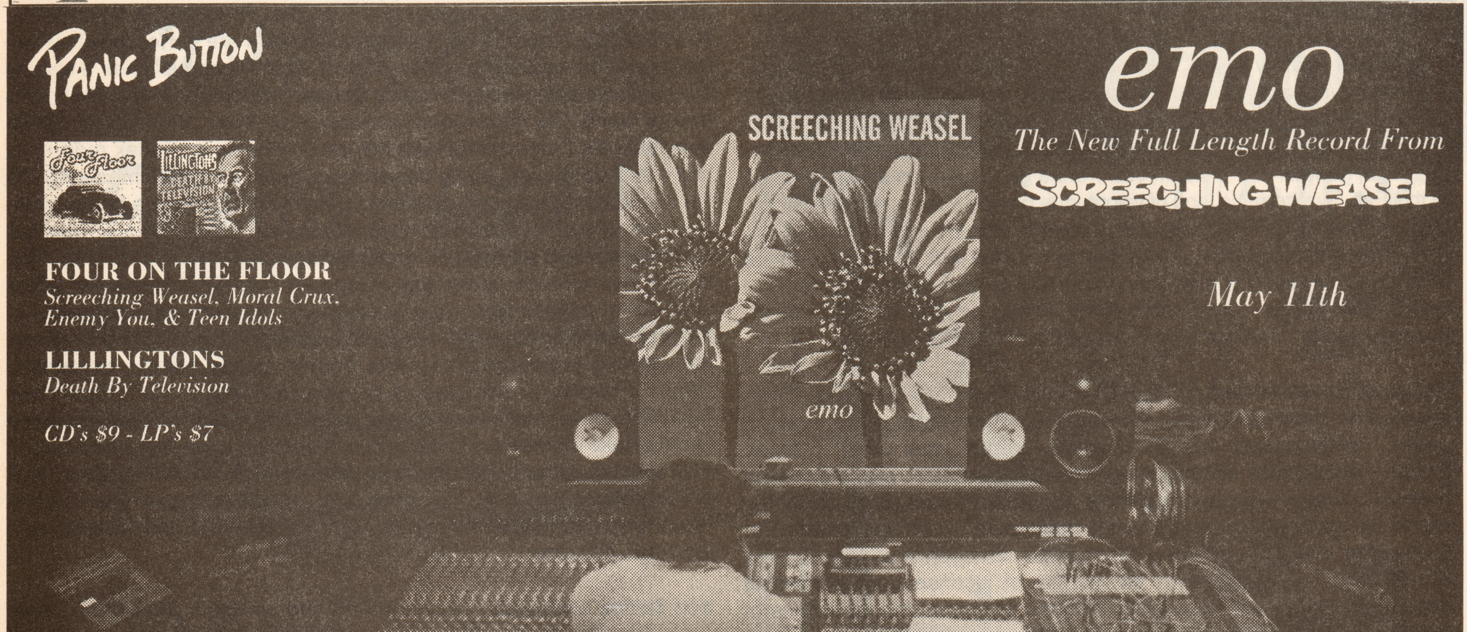
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of the worst tracks this band has even done. I just think it was a poor choice -- they play it well, but the song just stinks. The live tracks are well worth the price of admission though; three pounding tracks with sing alongs and such great sound quality you'd think it was recorded in a studio. Unfortunately this was only released in Europe as far as I know. Still the premier throwback band of the day.(CD)-**Myk**

Hemorrhage "Anatomical Inferno" *(Morbid, Posfach 3, 03114 Drebkau, Germany)*. Here you find a prime example of a fine band that just can't break this tight American market. This band would well appeal to the fan base of early Carcass. The production is a bit better here, and this is a promotional so I have no lyrics, but soundwise it is that classic Grind sound that was lost years ago. They even have the two different tone singers, one Death Metal, one vomitous. The drum breaks are infectious and well recorded, making this a compelling listen. I highly recommend this is you can find it. It is one of those records that will probably not get licensed to Pavement. It's too good.(CD)-**Myk**

Hidden Agenda *(POB 1851N, Massapequa, NY 11758)*. A six song EP by LI's Hidden Agenda. It's a mix of Metal guitar sounds, HC breakdowns, and Punk Rock speed. The vocalist has a Hardcore sound. "Cool Kids" is my favorite song -- it's got a late '80's thing going. "Massapequa Drive By" also sounds like a classic. This CD is pretty good.(CD)-**Spag**

Himinbjorg "Where Ravens Fly" *(Red Stream, POB 342, Camp Hill, PA 17001)*. These guys hail from the bowels of France which is unusual because the French aren't exactly known for their Metal. This is blazing full speed ahead classic style Black Metal played by this up and coming trio. Celtic artwork adorns the cover and leaves just enough mystery so you don't know exactly what you are getting into. The vocals at times remind me of Immortal, and the guitars have a similar tone to that of *Nightside* Emperor. This is a well-crafted piece and worth a listen.(CD)-**Myk**

The Hives "Barely Legal" *(Burning Heart, Box 441, 701 48 Orebro, Sweden)*. Whadaya get when you cross Garage Punk with Hardcore??? GARAGECORE, baby and these Nordic Nudniks pack the major fuckin' haymaker with this mofo, believe it or snot. Go-go, pogo, slam-go, mosh-go, go wherever the fuck you wanna go 'cause I'm stayin' to listen to this Fab Five from the land of voluptuous blonde vixens and ass kickin' Rock-N-Roll, SWEDEN!!!! File this un' next to The Dwarves' *Blood, Guts And Pussy* and all yer Mr. T Experience records 'cuz if you can't dance to this in some shape or form then you might as well be sleepin' with the fishes, and I'd be more then happy to arrange that for you...damn, where's "Uncle" Dominic when ya need him???(CD)-**Joe**

House of Brown Mouse *(POB 8305, Red Bank, NJ 07701-8305)*. Once upon a time, there used to be some guy around here who used to review umm... "independent" bands for some crappy local umm... "Music Paper". The problem with this joker was that he liked to give these rave reviews to almost every band he wrote about.... he even raved about the mediocre excuses for garage bands that I used to be involved with, for chrissakes. Because of his injustices to the intelligence of music lovers abroad, he is sentenced to an eternity of inconsequential listening brought upon himself by turning molehills of bands into mountains of bullshit, and for this I will never respect that smarmy little fuck for as long as I live. What does this have to do with House Of Brown Mouse, you ask??? Well, this is probably the type of pointless dreck that ol' Mr. Sincerity would've raved about, some guy sitting around with a bunch of instruments and basically making useless tidbits of noise with no shape or form whatsoever, but that reviewer guy, he would've sold it to you hook line and SINKER. The moral of they story? Don't trust any reviewer who gives favorable reviews to every piece of music he or she listens to, because that person not only lacks the common sense to understand what he or she likes or dislikes, but that person also doesn't have the nerve to honestly say what is on his or her mind and therefore doesn't have what it takes to be a music writer/journalist/fingerpainter to begin with. This message has been brought to you with love by the Church Of The Revolution Now! Godspeed...(CD)-**Joe**

Hypocrisy "Destroys Wacken" (Nuclear Blast, POB 43618, Philadelphia, PA 19106). Man, this has not only got to be one of the best live recordings ever, this has got to be one of the best live bands playing one of the best venues ever. The sound is incomprehensible. It is a situation where everything that had to go right did and then they bettered it by adding four new studio tracks to the CD. When *Final Chapter* came out I wasn't crazy about it. I didn't think it held up to the earliest releases, but now that I hear the newer songs live. Total change of heart. Powerful and bass heavy, with that drum sound that only a live, uncompressed bass drum makes. Wow, eleven tracks of breath taking Death Metal from the king perfectionist himself. *Destroys Wacken* is about an aptly named disc as you will ever get, I'm sure the audience is still recovering.... I know I am. (CD)-**Myk**

Impala "Play R&B Favorites" *(Estrus Bump 'N Grind, POB 2125, Bellingham, WA 98227)*. This is a band that must not be forgotten. No other instrumental band lays down tracks like this. This is dynamic, martini-drinking, lounge out, and grind up next to yer lady with her Betty Page cut and polka dotted dress music. Smooth, sexy, hot, sizzling. It's got a sax that screams orgasm. I want to go to a strip joint where girls strip to this. It's mesmerizing and just fuckin' smooth. It's like a soundtrack to *Twin Peaks*, mixed with a shitload of R&B and a touch of Surf. This record is a collection of singles and comp tracks, and a must for smooth fucks out there. (CD)-**Spag**

The Inflatable Men "Shopping" b/w "Home Improvement Method" *(BigWheel Products & Services, POB 40324, Philadelphia, PA 19106)*. At first glance, it seems that The Inflatable Men are perfectionists when it comes to the packaging of their product: The 7" comes inside a snazzy box complete with description cards and a full color glossy (heh heh heh) of the band (be forewarned children, for from the look of these dweebazoids I cannot stomach this as truly being a "Kodak moment") and may lead you into being biased towards their band immediately. All the frills aside, "Shopping" combines modern Brit-Pop with a heavy synth Rock sound ala The Cars that would probably do really well overseas but honestly doesn't do squat in establishing any form of originality. The B-side has a much cooler early Gang Of Four-style disjointed guitar sound that might seem more appealing to my own personal tastes at first, but ultimately the blatant pretentiousness of the whole thing bleeds through like self-inflicted stigmata from a money hungry "preacher". When it comes to this type of pseudo-New Wave stuff, bands like Servotron are far more enjoyable to watch and listen to since they don't seem to take themselves so seriously, in addition to having a cool sound and mystique that The Inflatable Men tend to lack in their overall presentation. However, the person or people who put this box set together could definitely have a promising career in the Graphic Arts industry...(7")-**Joe**

Iron Savior "Unification" *(Noise, 12358 Ventura Blvd. Suite 386, Studio City, CA 91604)*. Now this is what I'm talking about when I say retro band. Early Iron Maiden comes to mind, and it doesn't hurt that Kai Hansen is in the band. This is the band that Kai left Gamma Ray for. Fifteen killer tracks, including a cover of "Neon Knights;" seems a little convenient with the tour, huh? That put aside, the record is excellent. Lots of killer Thrash beats and some dueling guitar solos. This record would feel really comfortable around 1985, which is fine with me. The vocalist has great harmonies and excellent range. This release really

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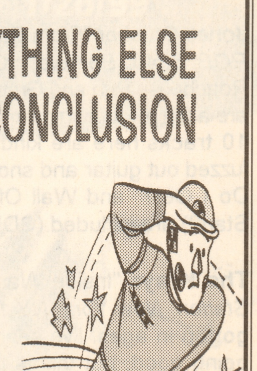

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brings back memories of the heyday of Noise International. Helloween anybody?(CD)-**Myk**

Jakkpot "Young and Dumb" *(Ken Rock Productions, Skäggetorp Centrum 12, 58744 Linkping Sweden)*. I was lucky enough to run into Rude-A (singer) on my last trip to Baltimore, MD, where he handed me the latest and definitely the best Jakkpot single I've heard. Three songs including a UK Subs cover. Jakkpot are fast and furious, the way Punk should be. Find this and buy this.(7")-**Spag**

Jimmy Eat World "Clarity" *(Capitol, 1750 Vine St., Hollywood, CA 90028)*. Well, it's been about three years or so since Jimmy's last record and after hearing this new one you will easily forget about that. Jimmy Eat World are more or less today's major label Emo kings, and they are showing no signs of turning over their title. The tunes on *Clarity* are so different than ones on previous releases, making it easy to see just why these guys take their sweet ass time finishing up a record. The band has gotten much more experimental on this release by using violins, bells, keyboards and yes even some slight techno beats. Okay, at first I wasn't that crazy about the band's musical changes but after two or three more listens the album quickly grew on me. The new songs are amazing. The disc clocks in at about 65 minutes and there is never a dull moment. Standout tracks include, "Lucky Denver Mint," "Believe In What You Want," "Crush" and the epic length, "Goodbye Sky Harbor," which is an amazing 16 minutes long. This disc is an excellent Emo journey that you definitely do not want to miss.(CD)-**Lloyd**

Jimmy Eat World *(Fueled By Ramen, POB 12563, Gainesville, FL 32604)*. Producer Mark Trombino (Rocket From The Crypt, Blink 182, The Specials) has worked with yet another excellent band, Jimmy Eat World. This release certainly meets its destined role (to be a pre-release to their Capitol full-length *Clarity*) and goes even beyond, for it never shows a dull moment. Lead-off track "Lucky Denver Mint" combines a drum loop with live drums, as great vocal harmonies and thick guitar-work are also featured. Even the EP's closer "Roller Queen" proves brilliance, as slick guitar harmonics are met with a full layered sound that may leave your speakers in a floating state. This is certainly a greatly recommended purchase for those who like everything that Matchbox 20 is not.(CD)-**The Middle Child**

Jones Crusher "From Beneath the Streets of New York" *(Cold Front, POB 8345, Berkeley, CA 94707)*. Holy shit! These guys are what Long Island needed. This is the only Rock n' Roll band from Long Island. Mix some good old fashioned Rock n' Roll, a little Ramones, and a whole lot of attitude and you've got yourself Jones Crusher. This 10 song CD also includes a Buzzcocks cover and a Wall of Voodoo song. Buy this. It's cheap and great. This may be LI's best band. I love it.(CD)-**Spag**

Jones Crusher "From Beneath the Streets of New York..." *(Cold Front, POB 8345, Berkeley, CA 94707)*. Jones Crusher are faves at The Roadhouse Pub and Ground Zero, and their fast live Rock n' Roll shows are a fun mix of original material with some choice covers thrown in. The 10 tracks here are kinda garagy in a Ramones sort of way, but with fuzzed out guitar and snottier vox. Cover versions of Buzzcocks' "What Do I Get?" and Wall Of Voodoo's "Mexican Radio" (where are you, Stan?) are included.(CD)-**Rich**

The Krays "Inside Warfare" *(Eyeball, POB 1653, Peter Stuyvesant Station, New York, NY 10009)*. This is the best Oi!/Punk record I have gotten in ages. I've seen The Krays a few times and remember them being good, but this is the rare occasion that the record is 10 times better than the band live. Fans of the typical British scene will love this. These guys will be at the head of the US scene in no time, and with a little help they should make it overseas as well. It's that good, 'cause we all know the limeys usually don't give the Americans the time of day. Go check this out ASAP.(CD)-**Myk**

Kill Holiday *(Revelation, POB 5232, Huntington Beach, CA 92615-5232)*. With ex-members of Unbroken and a name like Kill Holiday, I would never expect to hear this. The vocals remind me of Tears For Fears with a Brit pop emo band behind them. It's sort of a weird album, at times it reminds me of a more shoegazier Elliot, with some flange on the band. I can definitely hear the Cure as an influence to these guys. This is a good CD but tends to drag out a bit at times.(CD)-**Mr. Noiz**

Kill Holiday "Somewhere Between The Wrong Is Right" *(Revelation, POB 5232, Huntington Beach, CA 92615)*. This is one of those ex-member Post-Hardcore bands that used to be on New Age. I remember having the first EP and thinking it wasn't bad. There was still enough Rock n'Roll to make it enjoyable and interesting, the same thing I thought of early Promise Ring. This is similar to the *Boys and Girls* EP from Promise Ring, totally emasculated. There is no balls to this, it is totally uninteresting and nauseating. Imagine is someone took The Smiths and made them wimps (yes, I know what The Smiths sound like, so shut the fuck up and imagine it). That's what you've got here. Too much sappy shit, and purely unlistenable.(CD)-**Myk**

Kill Your Idols "This is Just the Beginning" *(Blackout, POB 1575, New York, NY 10009)*. "Can't Take It Away" is the opening track of this eight song EP and holy shit, it's still my favorite KYI track. These guys are what HC should be all about. Old school Punk Rock like Negative Approach, SSD, and any other early '80s Hardcore bands. No one today has the Andy Idol's vox style mastered. It's just classic. Also on this is a cover of the Crumbsuckers' "Shit's Creek." This is one of the best Punk Hardcore bands of today. (CD)-**Spag**

Kitty Badass "One Cell At A Time" *(Elevator Music, POB 1502, New Haven, CT 06505)*. Somewhere between Tilt and Negative Aggression lies Kitty Badass. They're a bit political and they cover a lot of things that effect them on emotional and personal levels. Then again, doesn't it all? The production on this a little too clean and makes it, dare I say "radio friendly?" Anyway, they're a good band, and the singers voice thankfully doesn't get on your nerves.(CD)-**Groovy**

Krabathor "Orthodox" *(Pavement, POB 50550, Phoenix, AZ 85076)*. This is a band that listened to a lot of early Earache stuff. Shades of early Napalm Death and Morbid Angel are ablaze in this piece. This band stepped aside and looked into what those bands stopped doing and picked that stuff up. *Alters* style guitar riffs with early *Barney* style vocals. They haven't sped up the music so much that the instruments and vocals can't keep up. This is classic mid-tempo style with lots of power chords and cookie monster vocals. I really like this a lot, which is unusual for unknown Pavement releases. This is a real find, hopefully they'll tour soon.(CD)-**Myk**

Limp "Guitarded" *(Honest Don's, POB 192027, San Francisco, CA 94119-2027)*. Do we really need another third-rate Pop Punk band that sounds like MXPX? All these songs are sung as though the singer was just woken up before he had to do his vocal tracks. Not too much enthusiasm here. There are some Ska songs too that sound really bad. Next time, don't forget to wake up yer singer!(CD)-**Dr. Deathray**

Litmus Green "It Must Suck To Be You" *(Tackle Box, 4901-906 Morena Blvd, San Diego, CA 92117-3432)*. Okay, so this review is a little late. Sue me. I am a little at a loss for not listening to this sooner. This is just angry as fuck Punk Rock. I hear a little bit of GG in there, and the vocalist totally reminds me of Andy from Kill Your Idols. Not the most

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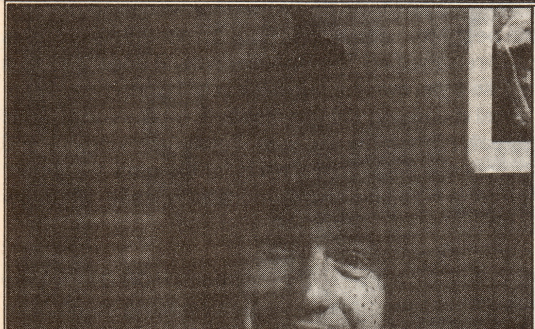

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inventive musicians, but they have honed what they do to a tee. Not much in originality, but great points for execution. Negative Approach would be happy.(CD)-**Myk**

Long Hind Legs *(Kill Rock Stars, 120 Ne State #418 Olympia, WA 98501).* Musically this sort of seems like a tribute to '80's New Wave -- well, maybe not officially. Vocally this evokes images of artists like Bowie, and maybe a more experimental Boomtown Rats. One of these guys is in Unwound.(CD)-**Mr. Noiz**

Lower East Side Stitches "Staja 98 LES" *(Ng, 61 Van Dam St., 2nd FL, New York, NY 10013).* This is quality stuff. LES Stitches are back with yet another disc that offers up somewhat poppy, '77 style Punk Rock which contains plenty of nasally, yet cool vocals, Steve Jonesish riffs, and a tight rhythm section to boot. Hailing from New York City, this outfit may be many thousands of miles away from the pulse of London, but this release captures the spirit and energy that was born in that region 20 something years ago. A must have release for those who can't get enough of the Pistols/Gen X circa '77 raw vibe. Not bad.(CD)-**Alex**

The Malignmen "The Filthy Malignmen" *(Plague, POB 10911, Knoxville, TN 37939).* Extremely horrible East Coast Hardcore Punk. Very boring and repetitive.(CD)-**Dr. Deathray**

Manual Scan "All Night Stand: The Best Of Manual Scan 1980-1992" *(Get Hip, POB 666, Canonsburg, PA 15317).* As the risk of sounding too fucking patronizing, ah fuck it... whenever I see retrospectives of bands that I've never heard of I try to grab 'em, especially if they peak my interest. Manual Scan not only got my attention with their Ampheta-Mod pop rockers, but also for their taste in cover songs -- I can hear them a zillion times, yet I will never get tired of hearing Them's "I Can Only Give You Everything" and Max Frost And The Troopers "Shape Of Things To Come" (actually, the studio band's name was The 13th Power and being an aspiring cantankerous old fart, I'd probably be thrown into one of those LSD concentration camps featured in *Wild In The Streets* -- then again, that may not be such a bad thing, heh heh heh) so long as they're done well, and Manual Scan more than provides the savage kick necessary to pull it off. Definitely a welcome addition to any classic/neo-Mod collection...(CD)-**Joe**

Me First & The Gimme Gimme's "Are A Drag" *(Fat Wreck Chords, POB 460144, San Francisco, CA 94146).* Cool! This Punk super group (it includes members of NOFX and Swingin' Utters) busts out some well-known, uh, SHOW TUNES Punk Rock style. It's a lot of fun, but the covers are so good you can't dismiss these guys as just a joke; the arrangements (turning the show tunes into Punk Rock blazers) are done too expertly. It's got great vocal harmonies, and the snippets of the band in between songs while they're recording makes you feel like ya could be sharin' a beer with 'em in the studio. Songs like "Over the Rainbow" (*The Wizard of Oz*), "Tomorrow" (from *Annie*), and "Science Fiction" (from *The Rocky Horror Picture Show*) are all given the Punk treatment, and are the better for it. Judy Garland must be turning over in her grave...(CD)-**Rich**

Morgion "Solinari" *(Relapse, POB 251, Millersville, PA 17551).* By far the most gothic band on Relapse. Somber, well-composed works that hit home hard, yet still have the feeling intact. Death Metal style vocals mixed over slow riffs and a pounding deep drum sound that is remarkable for this style of music. Morgion is one of my favorite Relapse bands, up there with Mindrot and Nile for the best record of the '90's from this seminal label. Morgion is the kind of band you find on the Nuclear Blast Beauty In Darkness series.(CD)-**Myk**

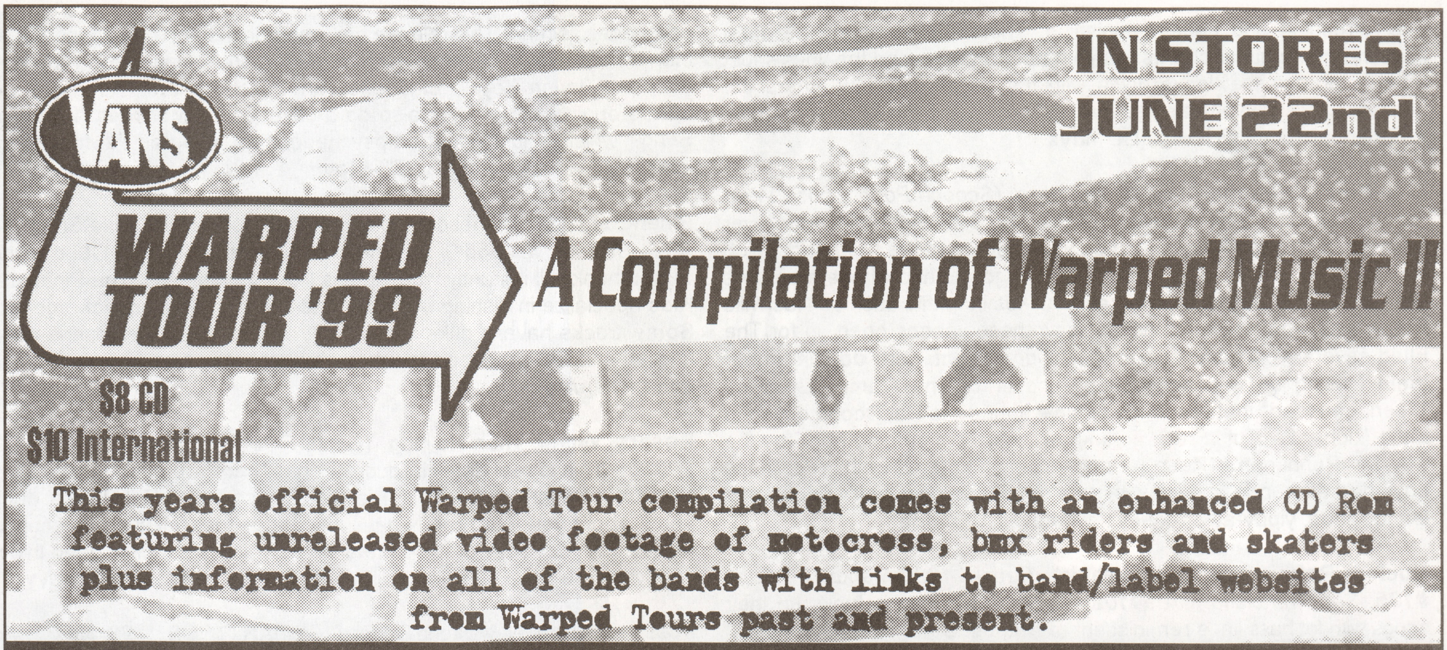
The Morning Shakes "The Go Sound Of The Shakes!" *(Cacophone, POB 6058, Albany, NY 12206).* Whoa-ho, "El Camino" goes way heavy-o on el Vibrato, yes indeedee-o!!! Why haven't other labels taken notice of NYC's coolest gang o' seedsters happening on this side of the Hudson??? Beats the shit out of me, but for now I'll settle for nasty-ass slams like "Dope & Dog Food" and "Hysterectomy" to keep me happy until the next shipment of firearms comes in. Seek this one out and revel in the nightmarish DT's that The Morning Shakes bash into yer whiskey-soaked noodle, Snooter. Fuckin' A...(7")-**Joe**

The Murder City Devils "Empty Bottles Broken Hearts" *(Sub Pop, POB 20656, Seattle, WA 98102).* I found my new favorite band. This fuckin' record is what music is about. It's 12 fuckin' amazing songs. I can't get over how great this is. It all started a few years ago when I was in a record shop in Seattle. I was blown away by this store's stock of old Sub Pop and Estrus single of the month club 7"s. I'm standing there with about $250 worth of 7"s, talking to the owner and the phone rings. He answers the phone and I hear, "What do you mean you were thrown out of CB's? What do you mean you trashed the place?" He hangs up. I say, "Who's that? Larry of The Candy Snatchers?" He says, "No. Spenser of the Murder City Devils. Have you heard of them?" I said no. He said, "They have a record out and they think they're going to get on Sub Pop one day, crazy bastards." Well, a few years later I was at a used record store and I found this. It was everything Rock n' Roll is about. No band uses the keyboard like MCD. It's got this really spooky, eerie... **lurking** sound over this insane guitar-driven Rock n' Roll. The vocals scream the word "DRUNK!" because they're slightly slurred. The shit kicks ass. The self-titled record also kicks ass, so look for that. It's got a great song about Iggy, and this record has a great song about Johnny Thunders. I guest MCD is trying to tell all those West Coast folks what Rock n' Roll is. Yeah, is this possibly going to be a new sound to emerge from Seattle? I hope so. It's exciting, it's refreshing. I fuckin' want more. Love it!(CD)-**Spag**

Nebula "Let It Burn" *(Relapse, POB 251, Millersville, PA 17591).* Nebula is one of the best American stoner Rock bands going, and this is a reissue of the CD released on Tee Pee Records. It does feature a couple of extra tracks, so if you own the original it is still worth picking up. This type of music is well in demand with the Sabbath reunion and bands like Monster Magnet really hitting it big this year. Totally smoking low end Rock n' Roll, with phasers and tons of pot. This is for the groovy at heart, as it is a return to the pre-Metal days. A monster release, and now considerably more attainable.(CD)-**Myk**

Necrophagia "Holocausto De La Morte" *(Red Stream, POB 342, Camp Hill, PA 17001).* In the long line of bands that are reuniting comes one of the most obscure and original of all time. Necrophagia was one of the first to take on the themes of extreme gore flicks and turn them into horrifying visions of music. With a blend of '80's Speed Metal and pre '90's Black Metal, founding member Killjoy has truly given a tribute to Lucio Fulci that only the dead could truly appreciate. Taking on guests like Mayhem's Maniac (and it's rumored Phil Anselmo), any mixing it with gore that Mortician could only come up with in their dreams (and a smashing digi pack cover), this is a true labor of love. While many people have yet to experience Necrophagia, they have also reissued their debut on CD for those who are adventurous enough. This is a classic piece of work and oozes the underground ethic. Pat and Red Stream once again have a winner of epic proportions.(CD)-**Myk**

Nembrionic "Incomplete" *(Displeased, Ronde Tocht, NL-1507 CC Zaandam, Holland).* I just hear so many good influences bursting from Nembrionic's music I have to commend them on listening to the bands that came before. The biggest inspirations I hear are early Death and Pestilence, two of the greatest to ever rip shit up. Taking these influences and adding in some interesting break beats and stops make



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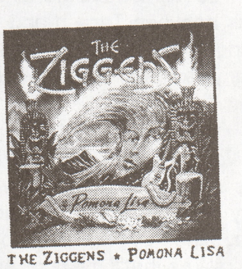
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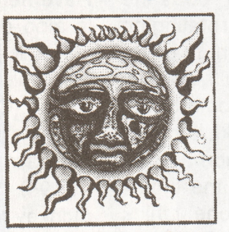
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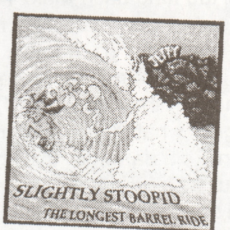
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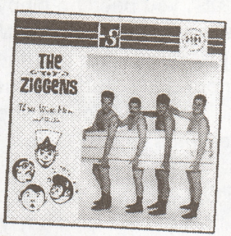
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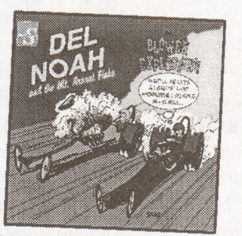
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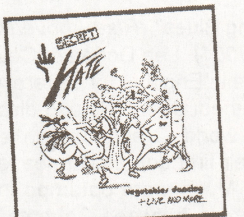
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this refreshing and equally punishing. There are some of the most stunning mosh guitar chords I have heard in years, and the vocals just have a groove that locks down with the guitars like few others do. Displeased have an amazing ear for new bands and this is no exception. A brilliant piece on all levels.(CD)-**Myk**

Nine Pound Hammer "Live At The Vera" *(Scooch Pooch, 5850 West 3rd St., Suite 209, Los Angeles, CA 90036).* Sixty-eight minutes of liver twisting redneck crank-fueled yahoo Punk recorded live from some club in Holland that proves to be a fitting epilogue for a band whose members later spewed forth hyper-remarkable ruckus in outfits such as Nashville Pussy and The Hookers. When I saw these yahoos open up for The Fluid several years back, yeah they were alright, but I **do** remember them closing up with a ass rippin' cover of The Flamin' Groovies "Teenage Head" that made the original sound like Pat Boone covering Little Richard's "Tutti Frutti" if ya know where I'm coming from (by the way, Mr. Penniman's "Keep A Knockin'" is on here as well). Yep, these boys had el grande huevos without a doubt, but now they've gone and left for good, yippy-ay-oh-ky-ey... whatever.(CD)-**Joe**

Nuclear Rabbit "Intestinal Fortitude" *(Beach, 1230 Market St. Suite #135, San Francisco, CA 94102).* At times this bands funks up their songs with fat bass lines reminiscent of Primus. Other times there's just some really weird shit going on a la Mr. Bungle. Really funny artwork of bunnies and intestines...just in time for Easter. This CD is the perfect Easter basket stuffer.(CD)-**Dr. Deathray**

The Odd "Oh my g*d -- it's THE ODD" *(Preaching Leech, POB 80501, Minneapolis, MN 55408).* Hey, I like the first tune a lot -- reminds me of The Only Ones and other nuevo wavo bands cut from that sort o' Soylent Green ("IT'S PEOPLE!!! More Heston-isms for the dumb at heart...) cheesecloth. Heavy doody synth-pucky infiltrates the pores of the aptly named Odd's brand of skinny tie schmutz, but after the first two hi-energy hoedowns it slows way down to quasi-Stoneslike balladeering ala "Fool To Cry" (what a crappy song) which in turn de-evolves into, ick, DISCO (noooooooooooo!!!!). If The Odd's favorite Stones album is *Black and Blue*, then I strongly suggest they get a freakin' clue, true??? This weirdness continues way too long until "Maid To Mate" pops the Super Sugar Crisps into yer mouth like every cool Stiff record rotating on 14 year old Rachel Sweet's perky areolae (remember that album cover for *Fool Around*? I sure do, and it makes me feel like a young lad again, yesiree...) but if that wasn't enough, they ape Mott The Hoople to the proverbial tee with no apologies whatsoever and finally kick major hiney-hole with some Rock-n-Roll damage that pays homage to something us MEN think about 99 and 44/100 percent of the time - PUSSY!!! WOO HOO!!! With all this schizophrenia said and done, I think it's kinda cool that these weirdos can take all this disjointed information and actually make it work. Then again, I must be drunk...(CD)-**Joe**

Orange Goblin "Time Travelling Blues" *(Rise Above/Music Cartel, 106 W. 32nd St, New York, NY 10001).* Lee Dorian of Cathedral fame has been doing Rise Above Records in England for several years now. They have released some killer Cathedral records and discovered some of the premier stoner Rock in the world. Orange Goblin is one of his finest discoveries to date. This is their first domestic release, aside from the split they did Electric Wizard. Much more uptempo than say, Nebula, Orange Goblin is sort of a cross between Sabbath and Skynyrd. A hillbilly stoner band from England! That's it! A bunch of fuckin' hippies is what they are, hippies that are tuned down really low. Smashing baby, yeah!(CD)-**Myk**

Oranger "Mike Love Not War" *(Horsebrand Industries, POB 170154, San Francisco, CA 94117).* This record contains two very interesting, and at the same time, very familiar sounding songs. No, I have never heard these songs before I got this record, but yes, they sound a hell of a lot like early Pink Floyd. Oranger feature former members of Overwhelming Colorfast. Their style is very reminiscent of the late '60s psychedelic scene. This release has one original and one cover. Other than a huge Floyd influence, hints of Jefferson Airplane, The Who and even the Beach Boys' *Pet Sounds* era can be heard throughout the bands original song. They also do a cover of the Monkees "Porpoise Song," which is just about as psychedelic sounding as the first song. Infectious, yet still soothing. (7")-**Lloyd**

Pinehurst Kids "Minnesota Hotel" *(4 Alarm, 660 West Lake St., Suite 3R-R, Chicago, IL 60661).* Anyone into the likes of Archers Of Loaf and Superchunk will instantly worship this like a golden calf. The Pinehurst Kids specialize in dishing out fuzzy, Indie Rock with plenty of emotion. Some tracks have a quirky, pop vibe, but luckily this release is quite original and well produced in a nice, raw, garagey type way. A solid B+ effort.(CD)-**Alex**

Posers "Worse Than Nothing" *(Oink!, POB 27813, Washington, DC 20038).* This is real deal Hardcore Punk. There are elements of early Sick Of It All thrown in with some Riot City sounding Brit Punk. I don't know about you, but I rarely hear any bands that mix the two sounds together this well anymore. No Metal here, which is a fuckin' good thing. The lyrics are really pessimistic, but good nonetheless.(7")-**Groovy**

Poster Children "New World Record" *(spinART, POB 1798, New York, NY 10156-1798).* Twelve years into existence and with six albums under their belt, Poster Children bring their solid and ever-unique sound onto their first independent release in years. Fresh off of Warner Brothers, they've shown no signs of slowing down as Rick Valentin's sneer-like vocals are still there, as are the excellent guitar-work and tight rhythm section. The album certainly possesses an undeniable flow in its Post-Punk being, as you never know what to expect next. Anyone who's looking for a new and interesting musical experience should certainly look into purchasing this album. Besides, its interactive features for your computer like the five screen savers, the three music videos, and the interactive game make it worth the money alone!(CD)-**The Middle Child**

Postmortem "Repulsion" *(Morbid/Pavement, POB 50550, Phoenix, AZ 85076).* The Morbid label from Germany was recently licensed by Pavement and this is one of the first records released. Unfortunately it is also one of the worst. Sort of a cross between Thrash and Death Metal, it just doesn't work. It's really boring, and the vocals are so bad that if the music was good it would suck anyway. Just avoid this record. Period.(CD)-**Myk**

Primate 5 "The Smash Hits Of..." *(Big Neck, POB 8144, Reston, VA 20195).* Whaddaya get when ya cross a buncha goofballs wearin' monkey masks that live and die by cheesy '60's Garage Punk and do a great cover of "I'm Gonna Make You Mine" by The Shadows of Knight??? A band of furry Lance Link lookalikes that'll mistake Annette Funicello's rack for a lovely bunch'o'cocnuts, you bectcha bippy. Sure they're a novelty, but then again so was the legendary Smoking Monkey (Yeah!!!) and if you don't fuckin' like it then just remember this one thing: Ape must not kill Ape, but humans can be ripped to shreds and used for scientific experimentation, Bright Eyes!!! Ol' Charlton Heston should be runnin' for the nearest missile silo once he reads this...(7")-**Joe**

Pro Pain "Act Of God" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* I am a fan of Pro Pain. I admit it. It is not too hip to say you like 'em, but I do. Pro Pain are the only band that can write a song that sounds like Hatebreed and Judas Priest at the same time. Gary Meskill is one of the great songwriters in Metal. All his songs are as catchy as a Beatles chorus. I recommend this CD to all fans of Metal and Hardcore. All Pro Pain CDs are good, but I think that *Act Of God* and the previous CD, are their finest releases.(CD)-**Mr. Hymson**

Quincy Punx "Nutso Smasho" *(Recess, POB 1112, Torrance, CA 90505).* After seeing this band's picture I realized they have far too much hair. I've seen Quincy Punx's ads for years, and got some of their comp

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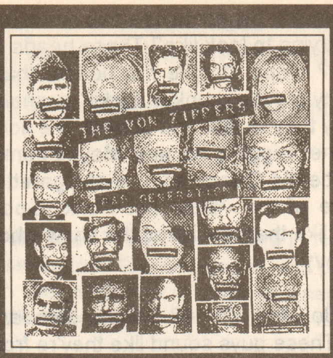
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tracks, but never in a million years would I expect to see this much hair in a punk band. Yuck, whataya guys trying to look like? Those heads on the *Blasting Concept* compilations? Oops, they're not heads, that's Black Flag. Sorry Ginn! Anyway, Quincy are the drunken fuckin' assholes that you'd expect them to be. Musically they're fast and upbeat, the sorta thing that'll get that loudmouth coroner wiggling his ass. Maybe punk's not a killer after all, huh Quincy? Little did Quincy know that cigarettes were gonna drive him to the edge of the valley, not Punk. Good, amusing and entertaining shit! Sort of like that one kid at the show who's had a six pack too many.(CD)-**Groovy**

Raised Fist "Fuel" *(Burning Heart, Box 441, 701 48 Orebro, Sweden).* Tough guy chuggachugga Hardcore. These guys sound like they're from NYC....surprise they're from Sweden. Grrr!!(CD)-**Dr. Deathray**

Red Sun *(Noise Pollution, POB 72189, Louisville, KY 40272).* A five song EP sludgy Rock n' Rol EP. Songs about the joys of suicide, betrayal, and war. Uplifting.(CD)-**Dr. Deathray**

The Residents "Wormwood: Curious Stories From The Bible" *(East Side Digital/Cryptic 530 North Third St. Minneapolis, MN 55401).* Twenty seven years or so after their first album the infamous eyeball guys are still on top of their game by experimenting with the bizarre, strange, and fucked up side of the ever growing pit of endless that we call Rock and Roll. Not to say that The Residents are a "Rock" band, they are the furthest thing from it. Quite honestly, they are the furthest thing from anything. Even though this disc was released towards the end of last year, and I just got it, I was pretty anxious to review it. The 20 compositions on this release are musical interpretations of the Bible, or better yet, The Residents' interpretations of the Bible. Revelation 8:10 to be exact. *Wormwood* runs in the tradition of past Residents concept albums such as *The Mole Show* and *Cube E*. Live, The Residents are all about performance art, which is generally how these guys get ideas for an album. Performance first, music second....interesting concept. The music of *Wormwood...* should be pretty intense to see on stage when the band comes around in early April to play their first New York shows in nine years. The Residents are not an easy band to define, but more importantly they would probably want it that way.(CD)-**Lloyd**

The Rosenbergs *(Hungry Hippo, http://www.therosenbergs.com).* Their self-description of holding a sound like "Radiohead meets Oasis meets The Posies meets Foo Fighters meets Superdrag meets The Lemonheads meets Hanson" fares highly correct. However, I don't necessarily hear the Hanson comparison (which just might in fact be for the better), but the intros of tunes like of "Will U Drive Me?" and "Soaked In Polyester" remind me more than a tad of The Dandy Warhols. All seven tracks on this release are winners for sure, but a little volume and speed on the closer "Glossary" would potentially bring the mini-album up to near-perfection. Rrecommended to for those into Rock and Roll with splendid musicianship and hooks.(CD)-**The Middle Child**

Ruhr Hunter "Ritual Before The Hunt" *(Glass Throat, 9 Laurel Pl #6, San Rafael, CA 94901).* The first full-length from this up and coming master of the soundscape. This is more involved and full sounding than the previous split that he did. The disc packaging is beautiful; the silver artwork on grey cardstock style paper makes this very attractive. The CD itself is chock full of seascapes and air, not to mention the prerequisite atmospheric oddities that make this great. It amazes me that labels such as Release and Projekt have not yet taken notice of this talent. As things go, this is a million times better than Voltaire and they got on Projekt, but there is not justice in this world. You want a good CD? You write to the above address; he deserves the attention, and you deserve the quality. Cheers Chet!(CD)-**Myk**

The Screws *(In The Red, 2627 East Strong Place, Anaheim, CA 92806).* Definitely the pick of this issue, Scaboo!!! Nasty, dirty, I mean DIRTY Blues from a bunch o' people you may have heard about, but you're gonna have to buy this one to find out who they are 'cuz I AIN'T GONNA FUCKIN' TELL YOU, CHEAPSkaTE!!! And it ain't that it's all Blues either, 'cuz there's more attitude then you can shake a Ruger at, tempering revolutionary rippers like "You're Just A Bum," "Can't Get Arrested," the badass sax- tinged solo on "Transistor" and the on the money (literally) commentary of "Collector Scum" with covers of songs from the likes of The Mad, Frank Zappa and Redd Kross ("Kill Someone You Hate" from *Born Innocent*!!!) to make The Screws a proverbial nail in the coffin for anyone who chooses to crowd their space, dig??? Just ask the bippy screamin' for "Ike Turner" on his answering machine at the end of this face-kicker, she'll tell ya...(CD)-**Joe**

Seaweed "Actions and Indications" *(Merge, POB 1235, Chapel Hill, NC 27514).* I love this Seaweed record. This band still delivers, even after being dropped by a major label and changing drummers. Nothing can stop me from loving Aaron's voice and the band's melodic Punk sound. The minute I popped this in and I heard the opening riff of "Antilyrical" there was no it-will-grow-on-me. I was hooked, and I listened to each song with a smile on my face, saying, "Fuck what I've read or heard, they've still got it." Forget the negative reviews by those bullshit music papers -- listen to a longtime fan. Buy this and snuggle up with a ladyfriend next to the fireplace. Awesome.(CD)-**Spag**

The Sewergrooves "Three Time Losers" *(Estrus State Penitentiary, POB 2125, Bellingham, WA 98227).* Welcome to the lo-fi Hammer Of The Gods junior, cuz we have some more really good shit from Sweden in distorted Nordic Sewersound, baby!!! Call 'em a punker version of The Hellacopters if you will (no surprise since they share the same drummer) but make no mistake here, these guys can dish out the COCK ROCK with the best of 'em as well. If this lo-fi ride through Hades doesn't make ya wanna fire up the ol' flamethrower and start your own brainwashing cult, then fathers better hide their barely legal daughters in fear of conversion to the ways ROCK AND ROLL, o ye brothers, sisters and assorted motherfuckers. Uh oh, too late now pops, the little chippies are already heading my way...(CD)-**Joe**

Sheavy "The Electric Sleep" *(Rise Above/TMC, 106 West 32nd St, 3rd Floor, New York, NY 10001).* This is the first release on Rise Above that I'm not too fond of. Sheavy is a little too much of a Sabbath clone as opposed to using Sabbath as an influence. I generally really like the doom stuff coming out today, and some of this is pretty good, but it isn't strong all the way through. I find the vocalist to be a little annoying at times and a couple of the songs in the middle drag somewhat. In the scheme of things this won't be the worst record you ever could get, but things like Orange Goblin makes this look like an unsigned bar band.(CD)-**Myk**

Sick Of It All "Call To Arms" *(Fat Wreck Chords, POB 460144, San Francisco, CA 94146).* The undisputed kings of New York Hardcore are back. They once again hit the world like a brick, take no prisoners, and never forget where they came from. This is straight ahead good ole New Yawk Hahdcaw. I can't really in good conscience say this is as good as *Blood, Sweat, and No Tears* or the Revelation 7", but this is a great record in an era when people no longer know the difference between Metal, Punk and Hip Hop. This is the real thing, and these guys are the ones you can count on to give it to you. Lastly, this isn't a fucking reunion record capitalizing on past glories. SOIA have been doing this for over a decade and never stopped, maintaining three quarters of the original line up. All in all, this is the Hardcore experience as it is, was, and always **should** be.(CD)-**Myk**

Sick Of It All "Call To Arms" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690).* A typical SOIA CD. And by typical, I mean excellent. These guys never disappoint. Fast, heavy, NYHC played to perfection. Some of the songs seem a little more technical than some of their previous stuff. Not technical in a Metal way, but a little more complex rhythmically than your average three chord stuff. My favorite

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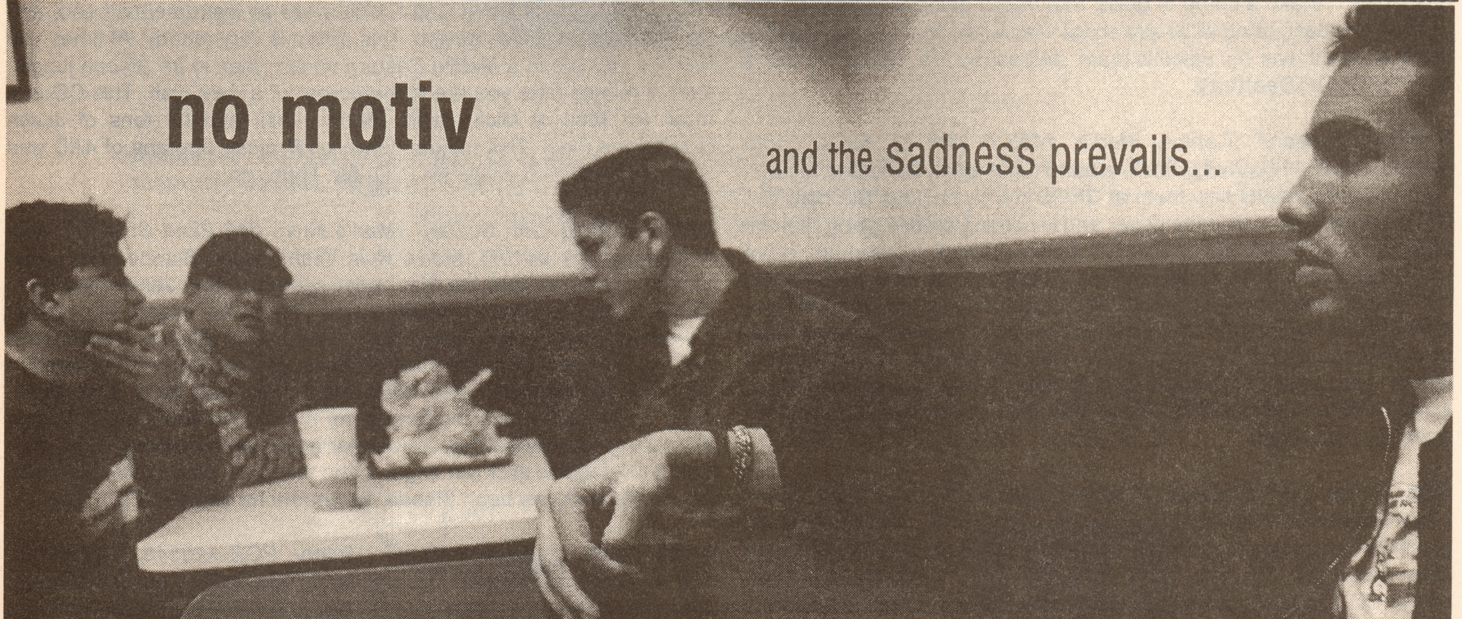
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track on here is "Falter." It is very fast, but its changes are unorthodox, and I like that. As much as I like SOIA, their songs rarely surprise me, but "Falter" threw me for a loop. Whether your favorite label is Victory or Epitaph, if you claim to like Hardcore, you must get this CD. I heard that SOIA are going to be touring with Slayer. I don't know when the show is, but I am going to start growing my hair now. This way I will have a nice horseshoe of hair to do windmills with...or maybe I could go for a comb-over.(CD)-**Mr. Hymson**

Simon Says "Jump Start" *(Hollywood, 500 South Buena Vista St., Burbank, CA 91521).* This release caught me off guard. Expecting Matchbox 20 type garbage to bash, Simon Says shattered my eardrums with heaping doses of blistering Indie Rock which possesses a slight Emo tinge to it. "On My Way" and "Lifejacket" are prime examples of this group's finesse for writing very catchy songs which feature some very high voltage riffs and soaring vocals packed with emotion. Yes, certain elements of this release may have some commercial appeal but nonetheless *Jump Start* will be worthwhile, especially if you're into bands like Far, Tool, Deftones and Hum. As for those of you into Rapcore bands like Limp Bizkit, "Pull your fuckin pants up"!!. This CD is too good for you.(CD)-**Alex**

Siren "Becoming Wheels" *(Cool Guy, 10140 Gard Ave., Santa Fe Spring, CA 90670).* You know, if these guys had wanted to land a commercial deal they probably could have. Brian's got the singin' ability that could make Siren a million bucks. The band is progressive in the Dischord sense of things; to me they reflect a more DC thing than a Cali thing. Smart lyrics top things off. I have to admit I really like Brian's column in *MRR*. That's something I always look forward to reading each month. Production all around on this thing is really good. This music, like his column gets you thinking.(CD)-**Groovy**

Skanatra *(POS, 321 Newark St., Hoboken, NJ 07030).* Eleven Frank Sinatra songs given the Ska treatment. At times these suited salamanders sound like the Pietasters. I have a good idea for all you Ska labels....make a comp of **good** Ska bands doing Sinatra songs. A CD with one band doing all Sinatra songs was a little too much to handle. Frank stopped over my place in tears, and asked me, "What the hell is Ska?"(CD)-**Dr. Deathray**

Skinlab "Eyesore" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* Well, here is a band that I totally expected to hate. To be honest, when I saw them at CBGB's, they sucked. But here you find a record with a Brujeria cover and recording credits going to none other than James Murphy. This EP, which includes a demo and a live track, is limited to 5000 copies. By far, "Raza Odiada" is the best track, but "So Far From The Truth" is not all that bad. Skinlab seemed to have an Industrial twinge in the past that is now gone. Good riddance. After that, the rawness of the demo track really comes out. This is the best record I have heard from these guys to date. If they can continue to get away from the Industrial/new Metal vein they could do some crushing material. (CD)-**Myk**

Slab "Descension" *(Relapse, POB 251, Millersville, PA 17551).* When I first listened to this CD I was impressed with its thick mechanical grooves. It reminded me of old Godflesh, old Swans, and old Killing Joke, with a little '80's New Wave thrown in. Then I read the liner notes on the CD and realized that this CD is a reissue from 1987. So Slab is not merely imitating its idols, they were contemporaries of the above mentioned bands. I advise this CD to all lovers of thick, heavy, mechanical music. This is especially perfect for those who are turned off to all dance friendly forms of Industrial music.(CD)-**Mr. Hymson**

Soil "El Chupacabra" *(MIA, 315 Church St., 2nd Fl, New York, NY 10013).* Judging by the last band released on MIA I didn't expect too much from this, regardless of the fact that most of the guys who work there are good friends of mine. I really expected another NIN style wannabe Industrial band and then I saw the cover. I had no idea what to think... a cartoony naked woman and a sea monster? Well this happens to be one kick ass Rock n' Roll band. Straight, good old fashioned Garage Rock with a little extra chunk in the guitar -- sort of the sound that newer Entombed records are going for. This is only an EP, but spins really well. I could see this going over with the Soundgarden crowd, but it is probably a little too Metal for the likes of Estrus fans.(CD)-**Myk**

The Starlite Desperation "Show You What A Baby Won't" *(Cold Standard Laboratories, POB 11794, Berkeley, CA 94712).* Attention! You must purchase this. The Starlite Desperation surprised me with their unique blend of Blues, Garage Rock, and total attitude. Joe Kowalski would appreciate this. This stuff is too good for the FM airwaves. Fans of Estrus will appreciate this.(CD)-**Alex**

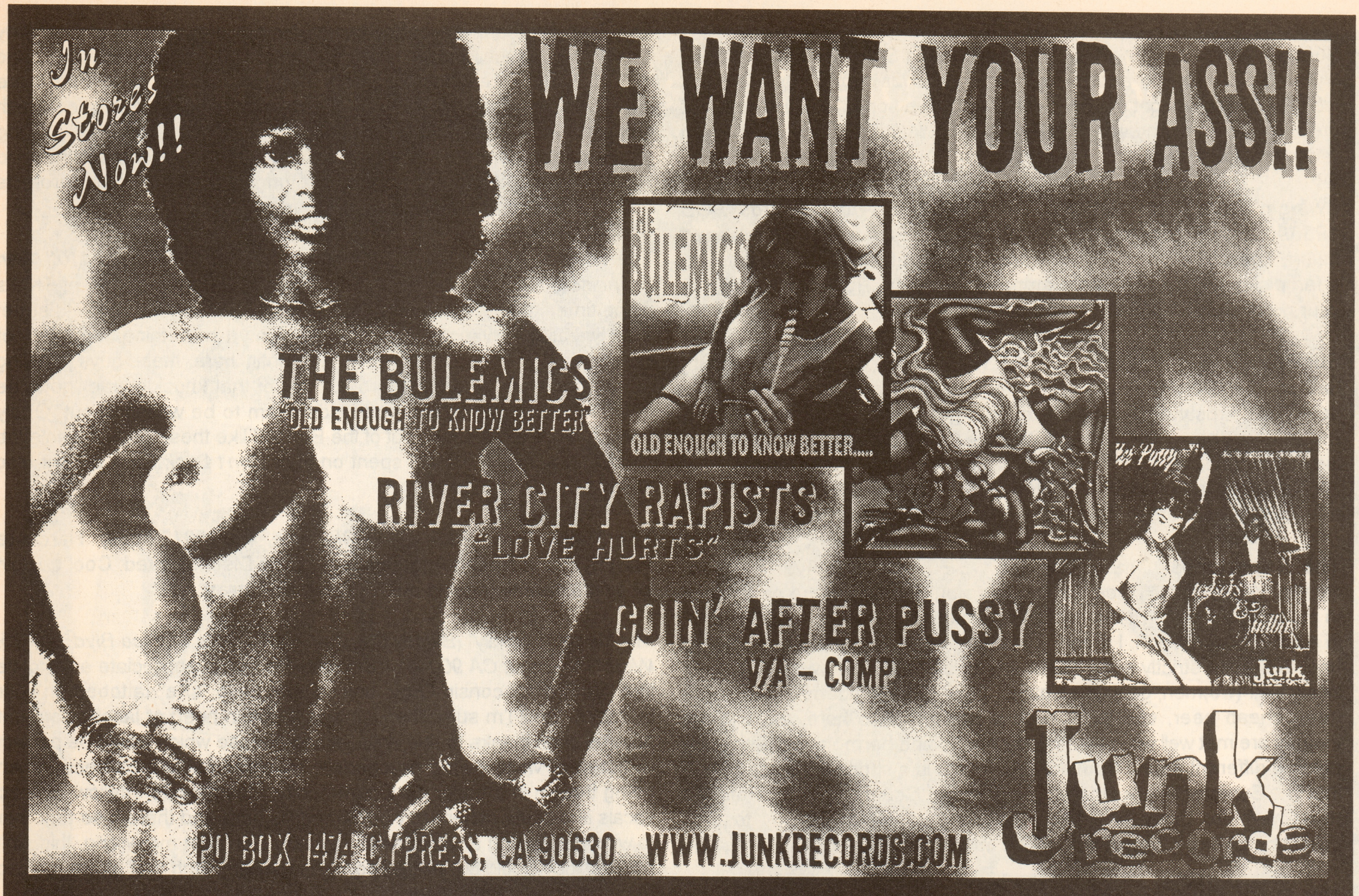
Step Kings "Seven Easy Steps" *(Fantastic Planet, POB 212, Summit, NJ 07902).* This is pure bullocks. A cross between Metal, Hip Hop, and Clutch style Rock n' Roll. This is one of those bands trying to ride the wake of Rage and Fear Factory. They are playing the Jersey Metal Meltdown from what I hear. They must be one of the bands that bought onto the show. Pure crap.(CD)-**Myk**

Step Lively *(Pinball, 977 Valley Rd, D3-329, Gillette, NJ 07933).* In comparison to the majority of Long Island bands waving the battle-Ska'd banner, Step Lively are pretty good. They have an awful lot in common with contemporaries like Edna's Goldfish. They play some nice, melodic poppy Ska that gets all the bee-aches shakin' der rumps. Some from Edna's school even make an appearance on this. Six tracks that mix the usual third wave sound, and one tune, "Train to Israel" even explores a bit of Latin terrain, so you have an idea of their range. While this doesn't say much to me about my life (yeah, I stole that line Moz), I'm glad they didn't write any songs named "Chuck Skaborough."(CD)-**Groovy**

Steve Roach Vir Unis "Body Electric" *(Projekt, POB 166155 Chicago IL 60616).* A unique release. Good for gothic, ambient, and experimental crowds. Imagine if Dead Can Dance were an instrumental band, and they had electronic percussion. This album is very moody. At times you feel like you are in a Middle Eastern desert, then in an African jungle, then a minute later you are in the corner of a dark club. This CD is a must for fans of Mick Harris (Scorn, Lull), and for fans of Justin Broderick's Final. This makes sense on Projekt, but fans of 4AD and Sentrax would also enjoy this.(CD)-**Mr. Hymson**

Stism "Coping With Society" *(Man's Ruin, 610 22nd St. #302, San Francisco, CA 94107).* Man's Ruin Webmassuh Slappy (yeah, that fuckin' guy again) tells me that "these guys are from Jersey and have been around for like a million years" (14, to be exact). No bullshit old-school Punk Fuckin' Rawk that'll remind ya of Electric Frankenstein only much more melodic ala The Ramones, get the picture??? Since I'm just a jaded birdbrain who thinks he's seen and done it all ("uhh, okay..."), this stuff is way too familiar for me to rave about but I'll betcha any sum of cashola that they kick major booty live, Chuckles. If you like, then go ahead and stick yer finger in the dyke...oh poo, there I go again being offensive, my heart bleeds, for shame for shame...(CD)-**Joe**

Strife "Truth Through Defiance" *(Victory, POB 146546, Chicago, IL 60614).* I never liked Strife. This CD did not change my opinion of them. It is unfair to compare a band to other bands on the same label, but I am going to do it anyway. I figure I might as well live up to my reputation as a prick. Strife are not as good as older Victory bands like Earth Crisis and Integrity. Neither are Strife as good as newer Victory bands like Hatebreed and Blood For Blood. If you like Metallic Hardcore you could find better bands out there. But if you are a Strife fan already, then this will complete your collection nicely. The nicest thing I can say about Strife is that some of their songs remind me of old Youth Of Today. There, I said something nice about Strife. I guess I am not a prick after all. (CD)-**Mr. Hymson**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Subpoena the Past "This Year's Eclipse" *(Gold Standard Laboratories/ Hymnal Sounds...no address given...way to let people no info on yr label!!)* I didn't really get this band. There are five songs, the first and last are instrumentals. The songs in between kinda sound the same. Weird redundant noisetrance. Not impressive. (CD)**-Dr. Deathray**

Swingin' Utters "The Sound's Wrong EP" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690)*. This is an old EP released before *The Streets of San Francisco*, now re-released on Fat. If you're a fan pick it up. It's a lot more stripped down and Punk Rock, the way your mom likes it.(CD)**-Dr. Deathray**

Subway Thugs *(Oink!, POB 27813, Washington, DC 20038)*. Ohhhh, half of The Glory Stompers move even further away from their early spiky hair crusty anarcho punk days. I guess this day was coming. I mean if you heard the GS split with the Templars, you knew this was inevitable. Subway Thugs ironically sound a lot like The Templars, very upbeat with gritty guitars and whatnot. I'm definitely interested in hearing a full-length from these guys with this line-up.(7")**-Groovy**

The Supertones "Chase The Sun" *(BEC, 810 2rd Ave. #140-20, Seattle, WA 98104)*. To be honest, this album initially came as a shock to me upon my putting it into my stereo. I said to myself "Christian Ska?" in a state of confusion. I mean, just about every Ska band I'd heard up until that point strictly sung about any or all of the following: (wo)men, losing their (wo)men, ganja, free ganja, people, hating people, beer, free beer, cheap beer, etc. Well, such is not the case here, as religious themes are met well with radio-friendly hooks and harmonies. Each song holds a different sound from the last, which is a shock in remembering that The Supertones are indeed from Orange County. This is certainly a must-have for those who value a strong sense of melody to their collection of Ska releases.(CD)**-The Middle Child**

The Swing Set *(Pop Culture, 7326 Rideau Valley Dr., Kars, Ontario, KOA 2EO Canada)*. Not bad for Emo. There are four tunes on it, not all exactly winners, but not horse pucky either. I dunno... it's poppy, pretty catchy stuff. I was actually really interested in their insert, which has schematics for a 5 Watt FM Transmitter printed on it. Where's my soldering gun?(CD)**-Groovy**

Thatcher On Acid "Frank" *(Broken Rekids, POB 460402, San Francisco, CA 94146-0402)*. This 19 track collection finds Thatcher On Acid creating some rather atmospheric, experimental Punk Rock. The band's mixed pinata of sound fuses noisy, circa '77 guitars, rhythmic Clash flavored beats and chanted choruses, snotty Brit vocals and some rather mysterious six string harmonics. Thankfully these chaps aren't a bunch of Clash rip offs, but the influences are obvious to say the least. Heck even some Folk-like acoustic guitars linger in the mix as well. Wussies weened on Green Day may find this too overwhelming, but you, the daring *UTV* listener should snatch this up.(CD)**-Alex**

Throwaway Generation "Alive in the Streets of American Decay" *(Unity Squad, 354 W. 100 North Logan, UT 84321)*. Eleven Rock n' Roll Punk songs. The last song is an acoustic ballad, which I'm sorry to say is their best.(CD)**-Dr. Deathray**

TR6 "Psychobilly Mayhem" *(Headache, POB 204, Midland Park, NJ 07432)*. If I'm not mistaken this band has Frank Bruno, one of the old Oxblood droogs in their lineup. Imagine skinhead psycho-billy ala Horton Heat with a bit of Lord Sutch thrown in. The B-side is entitled "The Good, The Bad, and The Ugly" which is not quite Morricone, but I'm damn sure Joe Meek would love to have had TR6 in his studio...That was your cue to send away for this one! (7")**-Groovy**

Tren Brothers "Gone Away" b/w "Kit's Choice" *(Secretly Canadian, 1703 North Maple, Bloomington, Indiana 47404)*. Not really brothers, The Tren Brothers are better known for being two thirds of The Dirty Three. This release includes two songs that can be tied in with the sound of The Dirty Three but are more demo sounding. Both tunes are instrumentals and are played with guitar, harmonica, and brushes. Each song is about six minutes long, making this record a very slow moving musical experience. There are no true moments where the duo progresses and changes their path, but judging from their other projects I didn't expect that to happen.(7")**-Lloyd**

The Truents "Every Day of the Week" *(TKO, 4104 24th St. #103, San Francisco, CA 94114)*. Wow! The Truents are another one of TKO's prime time fightin' contenders! Mixing heavy guitar melodies with street wise lyrical observations, The Truents give ya something that 3,000 of last year's Punk releases. There's no frontin' here, these guys just sing about their world and don't throw in any of that knucklehead "gotta be down" BS that all the suburban kids seem to be writing about. Oddly enough, the band is based out of the Bronx. I like these guys a whole lot, and it make the $15 that I spent on their *Don't Look Back* picture disc well worth it.(CD)**-Groovy**

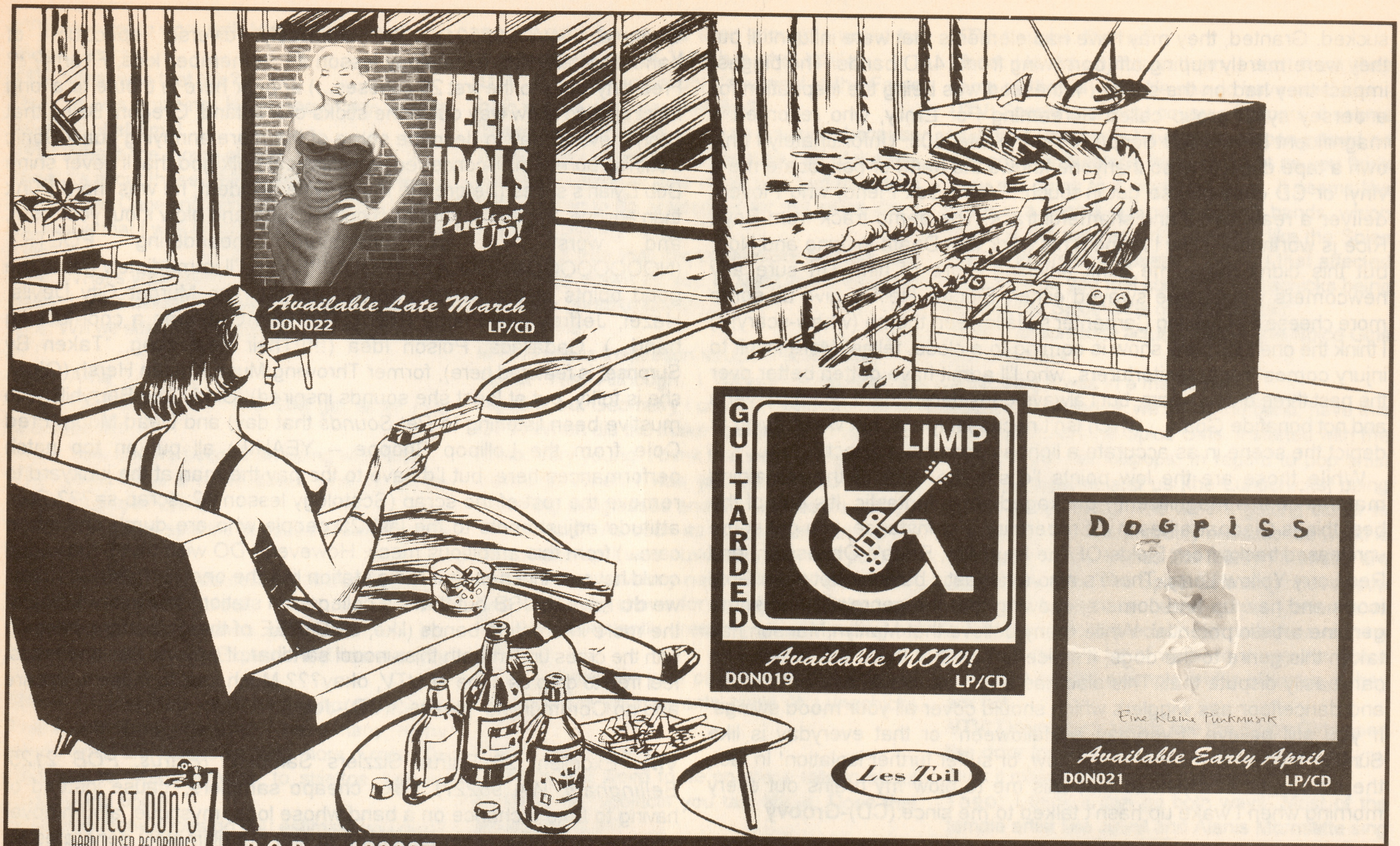
The Twits *(Dirty, POB 6869, Glendale, AZ 85312-6869)*. Hardcore Punk hybrid of Naked Aggression and The Disenchanted. Cool guy/girl singing/screaming going on. (CD)**-Dr. Deathray**

The Users "Friendly" *(Bloody Daggre, 7336 Santa Monica Blvd., # 705, West Hollywood, CA 90046)*. It's impossible to not appreciate a songtitle like "Vodka Wisconsin Orgy" unless your have "sXe" tattooed on your buttocks. Well I'm sure The Users won't be in need of laser treatment anytime soon thanks to this entertaining release which would be perfect to listen to while eating psychedelic mushrooms at a barbecue bash being thrown in a trailer park community. Cosmic riffs, mellow, stoned vocals and some rather fuzzy powerchords here and there fuse together to wind up creating a rather swell release. Don't get me wrong, this ain't mushy hippy Rock, but instead powerful garagey stuff that offers nothing but pure joy.(CD)**-Alex**

Usurper "Usurper II" *(Necropolis, POB 14815, Fremont, CA 94539)*. This is the second offering from Usurper on the Necropolis label, and a strong one it is. I have seen these guys live a couple of times and have gotten mixed reactions. Once they were really good and once they totally sucked. They are totally Celtic Frost influenced right down to the Tom G Warrior style vocals. A comparison to the mighty Frost is never a bad thing, and rarely comes out of me. This really is that good and I hope they can give off the same effort with these songs live. For all you Frost fans out there looking for something new, this is the album to get. Usurper is the second best band on Necropolis at the moment (not even close to the Witchery record).(CD)**-Myk**

V/A "The Aggression of Progression" *($4 cash only from Richmond Underground Propaganda, 805 W. Cary St., Richmond, VA 23220)*. This is a 15 band comp LP that is as punk as it gets. A very DIY job. It includes a book, *Down to the Wire*, a comp of Richmond zines, and a book on the bands. This record documents what's really going on in Richmond. There are a ton of diverse styles here from Grindcore/ Power Violence to SXE Hardcore. Lots of really cool bands that sound like mid-'80s HC bands. Includes cuts by Flesh Eating Creeps, Monotonashhfuck, Lewistown, Wheelbite, Red Angel Dragnet, Rasp, Land Mark, JRS, Tri State Killing Sprees, PCP Roadblock, Count Me Out, Targets for Aggression, Kojak, Lycosa, Hand ands Held Out. A very cool LP. Pick it up for four bucks. (LP)**-Spag**

V/A "Black Bible" *(Cleopatra, 13428 Maxella Ave., Suite 251, Marina Del Ray, CA 90292)*. We received the abbreviated sampler version of this for review, but I actually bought the complete edition. I have this thing for Goth and naughty Goth girls, but I won't get into that! First off, things that annoyed me: I had a problem with the appearance of Gene Loves Jezebel on this. They were moody but hardly Goth, and at the end they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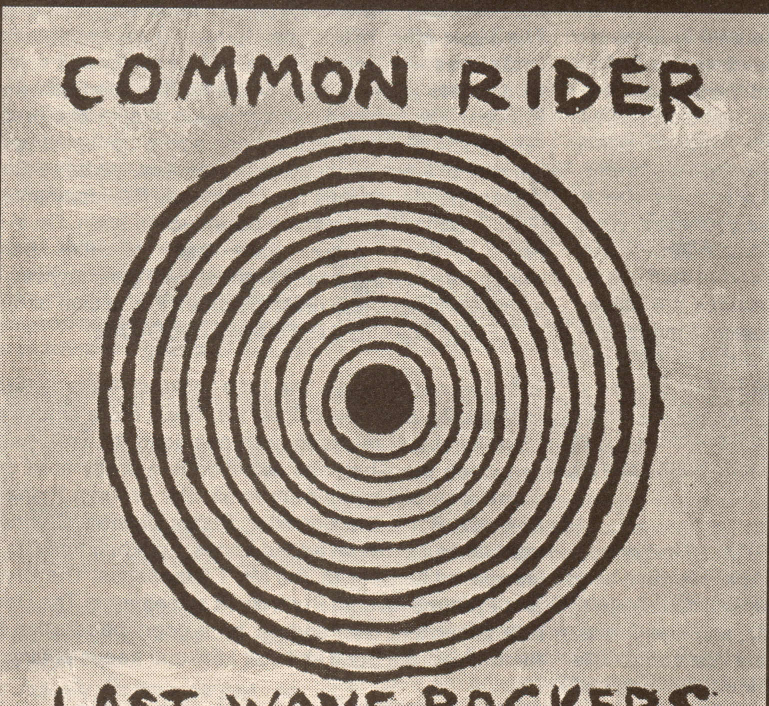
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sucked. Granted, they may have had elements that were influential but they were merely ripping off (borrowing from) 4AD bands. The biggest impact they had on the scene I witnessed was being the inspiration for a Jersey synth group called Screaming For Emily, who recorded a magnificent EP entitled *Scriptures* in the late '80s. Unfortunately I only own a tape dupe of it, so if anyone knows the band or can locate me a vinyl or CD copy please get in touch!!! Alien Sex Fiend, who I loved, deliver a really awful and shameful track. The demo track from Boyd Rice is worthless. Now I respect his work with Death In June and Non, but this didn't make me think anything more of him. I'm sure any newcomers wouldn't be swayed either! Electric Hellfire give us some more cheese by covering Carpenter's Halloween theme (whew-scary!!!) I think the one trick pony show is coming to a close, fellas. More insult to injury comes from Genitorturers, who I'll admit have gotten better over the past three or four years, but I always considered them Glam perverts and not bonafide Goths... which isn't necessarily evil, but we're trying to depict the scene in as accurate a light as possible, correct?

While those are the low points I'd say the 90% of the remaining material on this magnificently packaged set is fantastic. It's one of the best things Cleopatra has in it's repertoire. For instance, you get some unreleased tracks from Fields Of The Nephilim, Rhea's Obsession, and Red Lorry Yellow Lorry. There's also a fantastic balance between Goth icons and new up-and-comers, showing that the genre still has some genuine artistic potential. While many believe that Marilyn Manson has taken this genre to the dogs, it's nice to see that there are artists who can easily dispute that. This also has a decent mix of ambient drones and dancefloor ass wigglers which should cover all your mood swings. If you still believe "Everyday is Halloween" or that everyday is like Sunday, then by all means, invest now, or suffer further isolation! In fact, the little voice in my head that tells me to blow my brains out every morning when I wake up hasn't talked to me since.(CD)-**Groovy**

V/A "Brine: The Anti-Surf Soundtrack" *(Beach Recordings, 1320 Market St. #135, San Francisco, CA 94102).* This is possibly the best thing Beach has been involved with. Sure you can say they had Ska before a lot of other labels, which is true, but that was yesterday, the past!!! Which many of you missed the third and fourth time around, so who cares? *Brine* is a perfect glimpse of the eclectic future that tommorrow's music will bring. You can view this release in two ways, 1.) A bunch of bands who fit together rather seamlessly. Or 2.) Look at it as an example of how a producer can be rather instrumental in a band's sound. Remember how Phil Spector castrated the Ramones? Well anyway, there no was salami chopping going on behind the scenes here. In fact, the results are quite the opposite extreme. I was just blown away. All the bands were recorded by Mermen bassist Allen Whitman. Some characteristics of his production: he loves reverb, upfront splashy drums, jangling guitar voices, and he creates an aural illusion of massive space. If you were to put on a pair of headphones and close your eyes, you'd immediately believe you were in a giant warehouse or something. That to me is really fantastic 'cause I'm a sucker for this sort of stuff. As for bands, a lot of smart choices are made. Smaller names are placed alongside bigger name acts like Loop Guru, DJ Spooky, The Elevator Drops and of course The Mermen. The end result is quite haunting and pleasing. While there are certainly some nods of good intent passed in the direction of '50s Surf, '70s Dub and '80s electro Hip-Hop, I'd hardly call this music retro. Whatever the case might be, I'd have to be a real asshole to not recommend this record. One of the cooler things that I've gotten in a really long time.(CD)-**Groovy**

V/A "CWF Presents Extreme Championship Punk" *(Carbon 14 Magazine, POB 29247, Philadelphia, PA 19125).* What we have here is a double 7" featuring the sounds of The Humpers, Quadrajets, Loudmouths, The 440's, Puffball, Gluecifer, The Nitwitz, and The Onyas. Yes, this is extreme Rock 'n Roll and yes, this is a great little comp. This comes with issue #14 of *Carbon 14* magazine. Check out the mag and enjoy the record. (Double 7")-**Spag**

V/A "Drinking From Puddles" *(Kill Rock Stars, 120 NE State Ave., #418, Olympia, WA 98501).* An extremely diverse spectrum of bands/poets/artists (Scatology lesson #1: remember kids, F+art=??? Free dirty looks to the first 25 guesses...) appear here in tribute to a long running radio show way out in the sticks of Portland, Oregon. Being that I don't have all day to describe some of the more annoying quasi-Sonic Youthish boredom, ill-conceived neo-classical Folk goo that'll never shine Bob Dylan's shoes (before the motorcycle accident, he was more Punk than anyone. Put that in your high colonic tube and blow it out your ass), and worst of all uninspired meandering POETRY (NOOOOOOOOOOOOOOOOOOO!!!!!!!!!!!) I'll immediately get to the good points of this schizophrenic's delight. The Murder City Devils, Hazel, Jeffrey Lee Pierce (RIP... The Gun Club was a cool fucking band...), Cadallaca, Poison Idea (!!!!!Their best song, "Taken By Surprise" is featured here), former Throwing Muse Kristen Hersh (Okay, she is folky, but at least she sounds inspired), Cindy Lee Berryhill (who must've been listening to *Pet Sounds* that day) and Dead Moon (Fred Cole from the Lollipop Shoppe -- YEAH!!!) all put on top notch performances here, but I'd have to the pay the man at the junkyard to remove the rest of the scrap (Scatology lesson #2: scrap-s=??? Free attitude adjustments to the last 25 people who are dumb enough to care...) from this ambitious mess. However, I DO wish that Long Island could have an independent radio station like the ones in Portland (okay, we **do** have WUSB but that's a college-run station) to expose some of the more interesting bands (like, all THREE of them) that are sleeping with the crabs underneath this uncool sandbar. If anyone has any leads, feel free to drop us a line at *UTV*, okay??? Much love to those who care and no Communists, please...(CD)-**Joe**

V/A "Excellent 26 Estrus Sizzlers Sampler" *(Estrus, POB 2125, Bellingham, WA 98227).* I like cheapo samplers, 'cause instead of having to take a chance on a band whose look, mystique, album cover or shoe size may seem appealing at first but ultimately generates an excitement level comparable to playing Yahtzee with Jose Feliciano (hmm...), at least you get the freedom to decide what is cheesecake and what is chopped pig's snout. Give it up for The Coyote Men (Headcoatish primal throb), The Drags (spinout Punk from the quarter mile), Gasoline (rootsy tribal noise from The Land Of The Rising Sun), The Gimmicks (serious fucking VIBRATO goin' down here), The Insomniacs(power poppers extraordinaire), Madame X (Valium and martinis, baby), The Makers (what else do you need to fuckin' know???), The Mono Men (ditto), The Mortals ("Turn Away" is the best tune that Crider has ever released, eat hot Lewinsky shit if you disagree), The Quadrajets (fucking ROCK, bitch), The Nomads (legendary garage Swedes), The Splash 4 (snotty French people who probably don't bathe very often), Sugar Shack (having a rave up fueled by Jim Beam and a handful o' them bootleg Black Beauties, yessiree Bob) and The Von Zippers (kinda reminds me of the early Replacements when they were GOOD. Don't argue with me paramecium brain, I'm in charge now...) -- hey, I liked more than half of the bands on here, whoop-dee-fucking-doo!!! Might as well get it anyway, 'cause Estrus is a happening label and most importantly, at a cost of only five smackers IT'S FUCKING CHEAP, DAMMIT!!!(CD)-**Joe**

V/A "Forward Til Death: The 1999 Lookout! Records Sampler" *(Lookout! POB 11374, Berkeley, CA 94712).* This is more or less a checklist of the 1998 Lookout! releases, with one song for each band that put out a record on the label. The selection is a pretty solid one. Included are some kick ass tunes from Avail, The (Young) Pioneers, The Mopes, Hi-Fives, Boris The Sprinkler, Pansy Division, Crimpshrine, Servotron and Gas Huffer. As an added bonus, Lookout! threw in some previously unreleased tunes from The Mr. T Experience, The Criminals, Squirtgun and even my favorite Punk Rock sweethearts The Donnas. This comp is a consistent one, and will be a good introduction to anyone not to familiar with the good shit that Lookout! keeps putting out.(CD)-**Lloyd**

V/A "Forward Til Death: A Lookout Sampler" *(Lookout, POB 11374, Berkeley, CA 94712).* A pretty good comp of bands Lookout has been putting out this past year. Highlights are Avail, The Crumbs, Boris,

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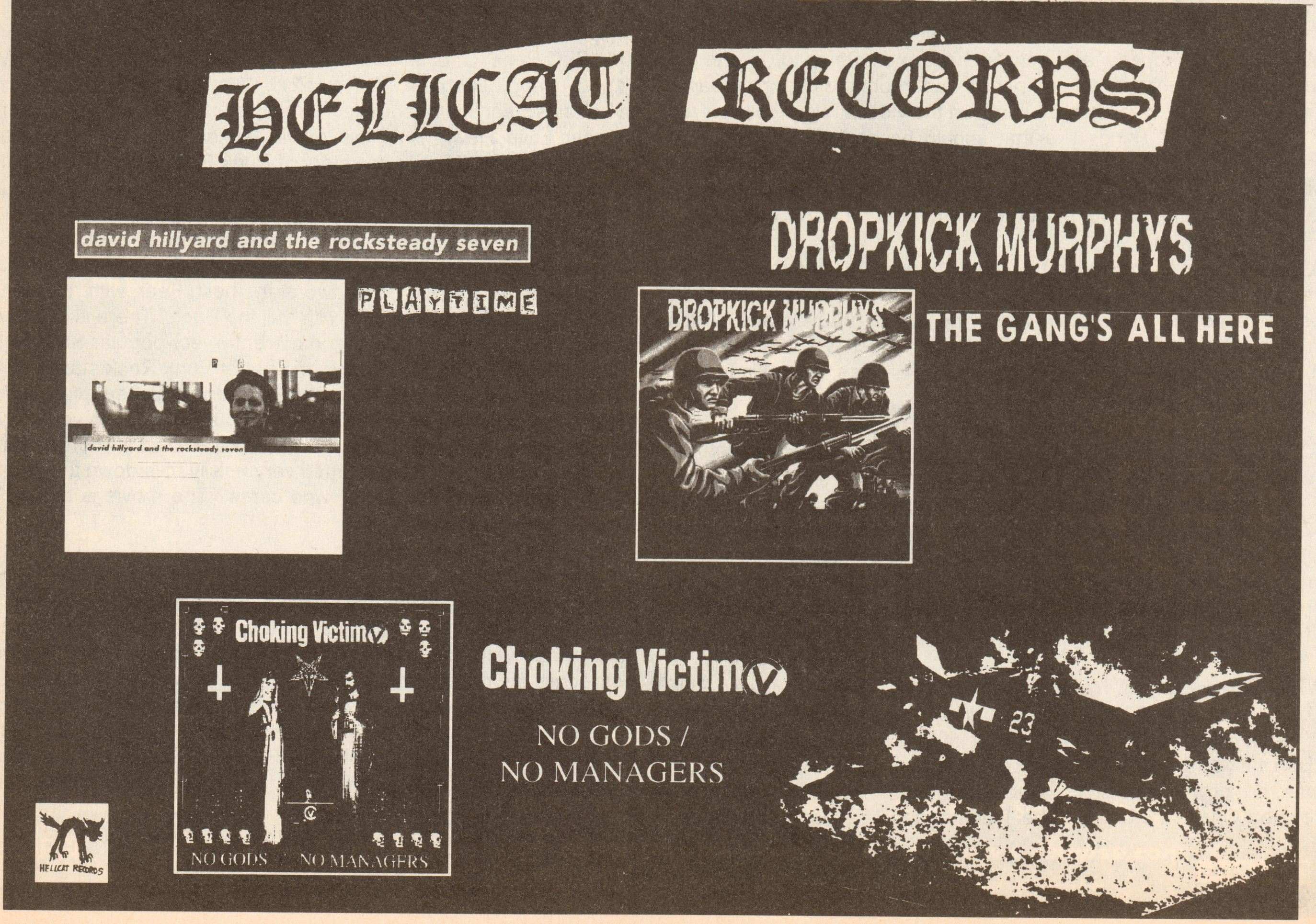
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Servotron, and the overrated -- but still fun and cute -- Donnas. Just the idea of young ladies playing Ramones/Runaways-style Pop Punk gives me a chubby.(CD)-**Spag**

V/A "Future Wave" *(Cleopatra, 13428 Maxella Ave, #251, Marina Del Rey, CA 90292).* This is the biggest collection of has been bullocks I have ever heard! A line-up to raise the roof and the absolute worst songs to boot. With acts like Gary Numan, Heaven 17, New Order, and the Electric Hellfire Club you would expect a sensational dance hall mix that you would never turn off. What you get is the fucking dribble picked up off the cutting room floor. This is absolutely unlistenable, and the people at Cleopatra should stop trying to fuck the people with misleading comps. This is an absolute atrocity.(CD)-**Myk**

V/A "Hell Ain't A Bad Place to Be: A Tribute to AC/DC!" *(Reptilian, 4035 Broadway, Baltimore, MD 21231).* Holy fucking big balls! A great tribute with some great bands. First up, the cover features artwork by Coop that would make any AC/DC fan drive himself to convulsions. Next is the fuckin' bands. How about the best AC/DC-sounding band, The Upper Crust? Yes, the Crust is on this comp. Other bands include Electric Frankenstein, REO Speedealer, Zeke, Dwarves, Supersuckers, and a handful of others. It's an all-star Rock n' Roll line up. The songs picked by the bands include classics such as "Back In Black," "High Voltage," "Big Balls," "Dirty Deeds," "Rock and Roll Singer," and "Riff Raff," just to name a few. Yes, children, this is a must for all rock n' rollers out there.(CD)-**Spag**

V/A "Incompatible #1" *(Punk Uprisings/Victory, POB 146546, Chicago, IL 60614).* Here it is, the official sign that Punk Rock has moved into the cyber age. Well, I think it needs a lot of work. This is a CD-ROM zine compiled by the *Punk Uprisings* video show. The idea was to include pictures and music of bands from the show, to help with reviews, exposure and understanding. It also includes features written by some scene heavyweights and a photo and art section. Here is my problem with it: First off, isn't Punk about action? If you lazy little cyber geeks are home stroking in front of a computer zine, there's no action. Next, I ran this on two computers, the one I use at work and the one at home. Neither ran this properly, and believe me it had nothing to do with the requirements of running. Both computers had trouble with running parts, but not the same ones. Home couldn't run the videos, work couldn't run the correct colors. Things like that should be perfected before you venture into something like this. *Incompatible* may be good one day, but it will need a lot of work judging from issue one, especially if they are going to charge like $10 for it. Not recommended at all.(CD)-**Myk**

V/A "Last Chance...In Portland!" *(Last Chance, 3812-B SE Division, Portland, OR 97202). Twelve Bands That Suck From Portland* would be a better name for this comp. Here's the lineup: 800 Octane, Witch Throttlegush, Bier Gut, Fuckpriest Fantastic, Statch & The Rapes, Big Jim, Topsider, Quik Fix, The Leeches, Jr. Samples, Silverkings, and BOMF!(CD)-**Dr. Deathray**

V/A "The Moment Of Truth, The Emo Diaries" *(Deep Elm, POB 1965, New York, NY 10156).* Hmm... an Emo comp. Well unfortunately this CD wound up being a disappointment to say the least. Many bands on this disc offered nothing more then weak, second rate Emo-core that comes across as just plain old artsy fartsy and boring. Where are the hooks and excellence? I won't embarrass the horrible bands by mentioning their names but I will say that Cross My Heart and Planes Mistaken For Stars are the better ones of the batch.(CD)-**Alex**

V/A "No More Heroes: A Tribute to the Stranglers" *(Elevator Music, POB 1502, New Haven, CT 06511).* I don't know how popular the Stranglers are these days, but they were a great influence on many Punk bands through the years, and this tribute goes to show it. Some really well know bands do down and dirty covers of their favorites, including The Wretched Ones, US Chaos, The Truents, and The Candy Snatchers. This is a decent record, especially because you know what you are getting into when you buy a tribute CD. I did get to hear a whole bunch of new bands, and I figure if I don't like them doing covers of songs I like, I definitely won't like them doing an original. There is some real good stuff on here.(CD)-**Myk**

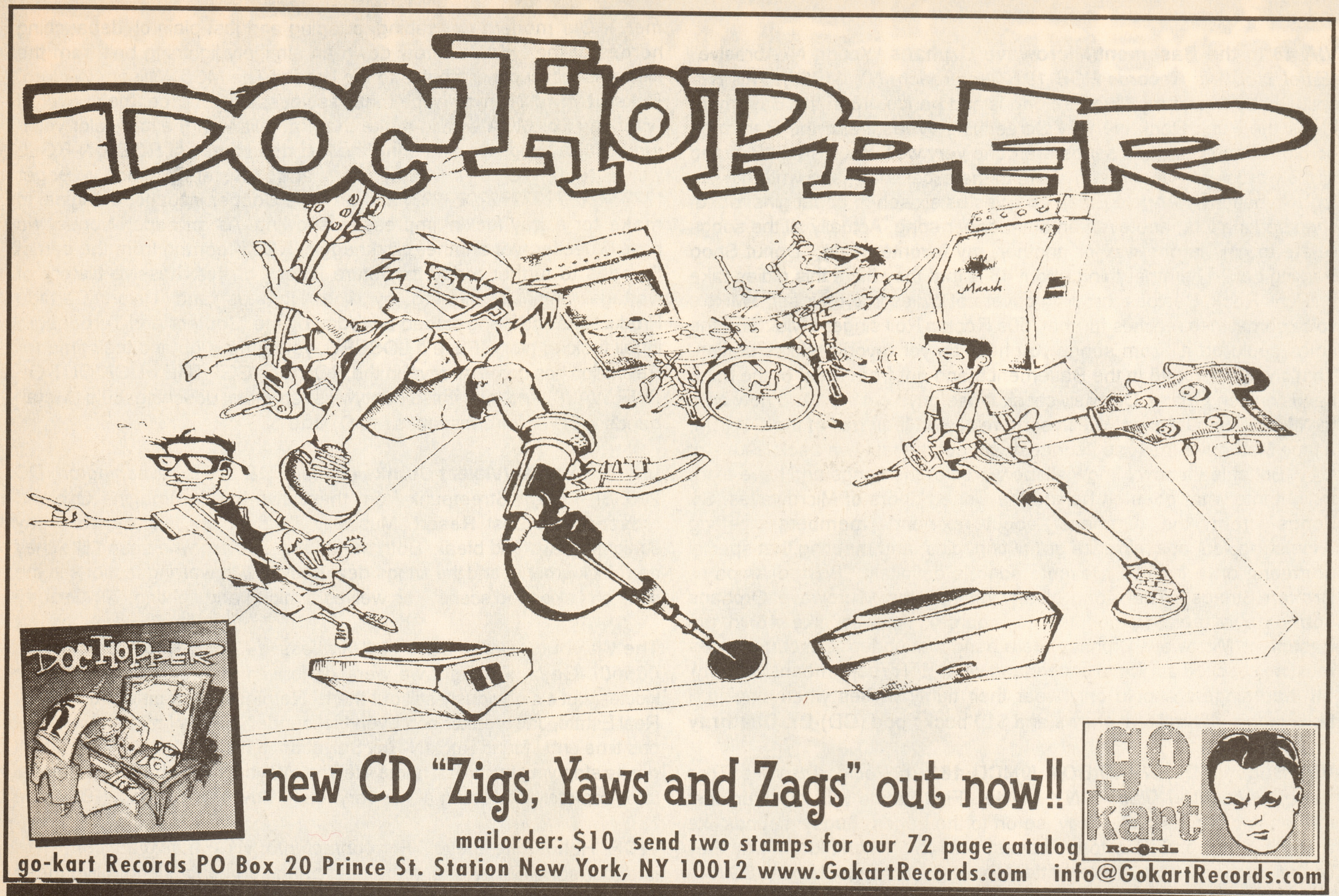
V/A "Of Things to Come" *(BYO, POB 67A64, Los Angeles, CA 90067).* Wow! What a cool comp! This is a co-release by BYO and *Strength* mag, apparent a soundtrack to a snowboard film. I'm not into snowboarding, but the roster of bands here, many of them in the more melodic-but hard vein, makes that unimportant. First off, the Supersuckers bite my ass in general but the track here, "Mudhead," rocks damn hard...maybe I should go back and listen to some of their older stuff again? Interesting, some of the tracks here are older (earlier '90s) while others are more recent. Songs from Dillinger Four, Anti-Flag, ErrorType: 11, Good Riddance, Pinhead Circus, Hatebreed, Bouncing Souls, Swingin' Utters, H20, Pegboy, Pezz, Voodoo Glow Skulls, and Zeke, who cover KISS' "shout It Out Loud.". A seemingly odd mix of bands, but the tracks work together. Even Supersuckers.(CD)-**Rich**

V/A "Possessed To Skate" *(Pessimister, POB 1070, Hermosa Beach, CA 90254).* An average Power Violence comp. The bands are extreme Hardcore, but I just don't care. The music is generic and the production is bad at times. The best thing about this comp is Spazz, who I love dearly. But instead of buying this comp, why don't you go out and buy a Spazz full-length? Other bands on here are Charles Bronson, Asshole Parade, and Despise You. If you are 16 and just discovered blast beats, then help yourself to this one.(CD)-**Mr. Hymson**

V/A "Punk Uprisings Volume 2" *(Go-Kart, POB 20, Prince Street Station, New York, NY 10012).* A lot of Punk Rock on this one. Apparently the one tie all the bands have is that they're from the East Coast. What the hell else do I need to say about this that you don't know already? You've got the Skabs, Bouncing Souls, AC, Anti-Heroes, I Farm, In/Humanity, Submachine and a whole bunch of others that make this worth while. Very nice!!(CD)-**Groovy**

V/A "SLC Punk: Original Soundtrack" *(Hollywood, 500 S. Buena Vista St., C Wing, Burbank, CA 91521).* Wow! A soundtrack without EverOasisClearSoulBushCollective on it! You know, I don't even think Jennifer Love Hewitt is in this movie, either. Anyway, what a great compilation. This CD tells the story of Punk Rock with its roots in New York City (Velevet Underground, Blondie, Ramones) and Detroit (The Stooges). We then take a tour of the UK with Generation X, Adam and The Ants, and Exploited with their classic "Sex and Violence." And speaking of classic Punk songs, who can forget California's contribution of great bands? This CD offers two of the best; Fear, with "I Love Livin' In the City," and Dead Kennedys with "Kill the Poor." There is even some great Ska from The Specials, and currently-very-popular Ska-punkers The Suicide Machines. I can't think of a better Punk Rock starter kit than this CD, so all you neo-punks out there, please, please, please check this out and explore the wonderful world of punk rocks. Oh yeah...When sneaking beers into the movie, I suggest cans 'cause when you knock over an empty bottle, it sometimes very noisily rolls down the length of the entire theater. Then again, who cares? The movie is about Punk Rock, right?(CD)-**Krog**

V/A "Victory Style III" *(Victory, POB 146546, Chicago, IL 60614).* Here is the next installment of the "get to know" Victory series. For the diehard Victory fan it isn't that essential, as there are only two songs that are not on previous Victory releases, by Electric Frankenstein and Skarhead. Both songs are released though, just not on Victory. Once again, this is a great sampler for the new kids not in the know, as Victory always does a good job of picking the tracks. Stand outs are Hatebreed, Bad Brains, Integrity, OS101, Blood For Blood, EF, and Snapcase. This comp is a great bang for the buck, as it's usually cheap as well.(CD)-**Myk**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V/A 48 In the Basement/Microwave Orphans "Young N' Abrasive" *(Eiffel Trousers Records POB 191 Centereach, NY 11720).* This is a split CD by two of my favorite Long Island bands. 48 In the Basement kicks the Punk Rock the way Screeching Weasel and the Ramones do/did. The mix on their songs are done very well. You can understand all the words...and even read along to the excellently hand written lyrics for both bands by Angelo Eiffel. 48 gives us six songs about girls, donut shop parking lots, and even an anti-beeper song. Actually all the songs relate to girls in one way or another, my favorite being, "Donut Shop Parking Lot." The other thing about 48 is that they have this oldies take on Punk Rock. Besides throwing covers of oldies into their set....Mike's voice sometimes reaches for that '50s Rock n'Roll singer style...and the lyrics could be all from songs you hear on yer favorite oldies station. That's why I think 48 In the Basement stand out from most of the punk bands on Long Island. Definitely check these guys out live. And now onto the Microwave Orphans. Well I sorta reviewed their half of the CD from a tape Matt gave me....so I suggest you get the last two back issues of *UTV*. But at least now I know all the words to the songs and have extra insight into what goes on behind the closed doors of Microwaves. Six songs from the Orphans about ex-band members, getting "Hornswaggled" at a miniature golf outing, girls, and meeting that special someone on a train. My favorite song is definitely, "Busted Amps N' Broken Strings." That song clearly defines the Microwave Orphans sound to a tee... (a golf tee, of course). Anyway, like 48 In the Basement, Microwave Orphans are a band that under all circumstances must be checked out live to understand what ETR really means and why **all** lead singers should only wear their tighty whities when singing. I believe this CD is $8 at shows and $10 bucks ppd.(CD)-**Dr. Deathray**

V/A Bugsy!/8DWC/SAD/BOX 8/MCD 182 *(6 Pack, 4 Spruce Tree Lane, Huntington Station, NY 11746).* Five bands with the stupidest names you can ask for. Okay, so on to the bands. Bugsy! sounds like a Punk Ska band, and to be honest with you, I don't know why they broke up. They finally have written some good songs. Next is 8DWC, also known as 8 Days Without Cable. They play generic poppy Cali-style Punk Rock. I could probably go eight days without listening to them. SAD is another Pop/Ska Punk band. I cant' say anything bad about them, but then I can't say anything too good about them. BOX 8 is a little heavier than the previously mentioned bands, but nothing special. Up next is the highly talked about LI band Mad Cow Dizeaze 182. They think they're DRI but they play like a bunch of pussies. They're also the best band on this comp, with a style ranging from classic crossover Metal to blazing Ska for the kids into pure '86 Metal. It's actually pretty funny how dated this sounds. Fans of DRI, Crumbsuckers, Ludichrist or any other Combat crossover band will like them.(CD)-**Spag**

V/A The Donnas "Get You Alone" b/w **Toilet Boys** "You Got It" *(Lookout! POB 11374, Berkeley, CA 94712-2374).* It's West Coast girls vs. East Coast umm, "guys" (??????Trust me, I'm using that term very loosely) vying for the title of Glam Punk Hero(ine)s in this moderately ballistic Battle Of The Bands. The new teenage Queens Of Noise wrote and produced their little ditty on this 'un, and although there's only one song here it doesn't even come close to the kick-assedness of their first LP. The Terlet Boys (we're using the Queens County pronunciation here) on the other hand trash it up as only they can and even steal a line from The Beatles' "Day Tripper" which puts them way over the top of their feline friends this time around. Round 2, anyone???(7")-**Joe**

V/A The Hellacopters/Gluecifer "Respect The Rock USA" *(Man's Ruin, 610 22nd St. #302, San Francisco, CA 94107).* Why do The Hellacopters ROCK??? If you have to ask then you must be livin' under a fuckin' rock, you ZOOTSUITED LAMEASS SWINGSUCKING TOADFUCKER!!! The reason is simple -- their foundation lies deeply in the roots of good ol' Red, White, Black and Blue HARD ROCK with a touch of SOUL to get yer ya ya's out through the thickening fog of pap smeared goofball swallowin' leech worshippin' no-counts that couldn't find a clue if it was tattooed inside their ink stained eyeballs (please, let me...). Our modern day raping, pillaging and just plain ol' debauching heroes of the HEAVY throw down an almighty lightning bolt from the Heavens with superior tributes to the likes of The MC5, Wilson "Wicked" Pickett, Lynyrd Skynyrd (wipe that sissy puss off yer face, their cover of "Working For MCA" would make that "fat fella with the hair color yella" jump outta his grave and bring the lost dead souls of ROCK-N-ROLL with 'em, O ye Brothers and Sisters), Bob Seger (??????????????????????) and an Alice Cooper influenced original to make for a way fuckin' impressive showing. As an added bonus, we have Gluecifer, yet another blitzkrieggin' ROCK combo from the den of Swedes to further fortify the future legacy of this massive history of wattage originally started by The Nomads and Union Carbide Productions and being carried on today by the 'Copters and Turbonegro in full fucking glory. Face it LOSERS, your time is up and their time for Revolution has come so revel in the ROCK or GET THE FUCK OUT OF OUR WAY!!! And take those pantywaist spandex douching '80's "Metal" bands with ya, for chrissakes...(CD)-**Joe**

V/A Moloko Men/Violent Drunks *(Oink!, POB 27813, Washington, DC 20038).* Violent Streetpunk from these two bands. Imagine Oxblood crossed with Last Resort. Musically it's right on, lyrically it's pretty straightforward and bleak. Both bands are Oi!sters who sound like they don't fuck around, and the songs deal heavily with warring factions in the punk and skinhead scene -- as well as drinking and fighting.(7")-**Groovy**

The Wayouts "Better Days..." *(Harmless, 1437 W. Hood, Chicago, IL 60660).* Geez, I thought we were done with this Emo-Punk schmutz kiddies, but it's obviously still out there. Reminds me a bit of Sunny Day Real Estate, Jawbreaker and even Hellbender, bands I might've liked at one time until I found Rock-N-Roll Salvation. If it's your kinda thing, I ain't gonna stop you, but with a name like The Wayouts thay had the potential to be remotely interesting at the very least. Boy, was I wrong...(CD)-**Joe**

WCF "Handsome Steve" *(For contact info: WCF4Life@aol.com)* This is a four song EP by one of the best bands on Long Island. Give these guys a few years and they will be huge. First off I'd like to say that this CD was recorded in November of 1997, so you can imagine how much better these guys have gotten since then; but I'm not saying this CD isn't worth getting....it's an excellent piece of Long Island's Rock n' Roll history. Think about a mix of Weezer and The Cars...add a little more distortion and you are in the ring with WCF. My favorite song is "Homecoming," the song they always open their live show with. All their songs are about girls and relationships (other song titles are, "User," "Meaning In You," and "Girl of My Dreams"). You must go see this band live. Presently they have a new bassist and drummer (Paulie from Mad Circle). These new guys definitely add to the power of WCF. Coming from a Hardcore band, Paulie adds his double-bass action and just a general, extra output of energy on all the songs. (CD)-**Dr. Deathray**

Witchery "Restless and Dead" *(Necropolis, POB 14815, Fremont, CA 94539).* Well, you may be looking at the best album to be released in 1998. Featuring Patrik Jensen of The Haunted and Sharlee D'Angelo of Mercyful Fate, this is a power pack full of historic Thrash beats and gritty vocals. Blazing guitar riffs matched with well timed drum fills make this record hard to describe without you hearing it. It sounds like Judas Priest meets Betrayal, with a blast beat oriented Jazz drummer going at it. Like I said, hard to describe, but mark my words, it is one of the best records you will ever hear. By far the best single band Necropolis ever put out. Try and find it, you won't be disappointed.(CD)-**Myk**

World Stranger "Beyond Belief" *(Vulture, POB 730, Coram, NY 11727).* Five Rapcore songs. It reminds me a lot of Cipher, another LI band. Lots of chuggachugga riffing. There are a lot of pictures of guys screaming with tattoos and whatnot. Songs about dancing, thantopsis, unbelievable things, relationships, and retribution. Grrr!!(CD)-**Dr. Deathray**

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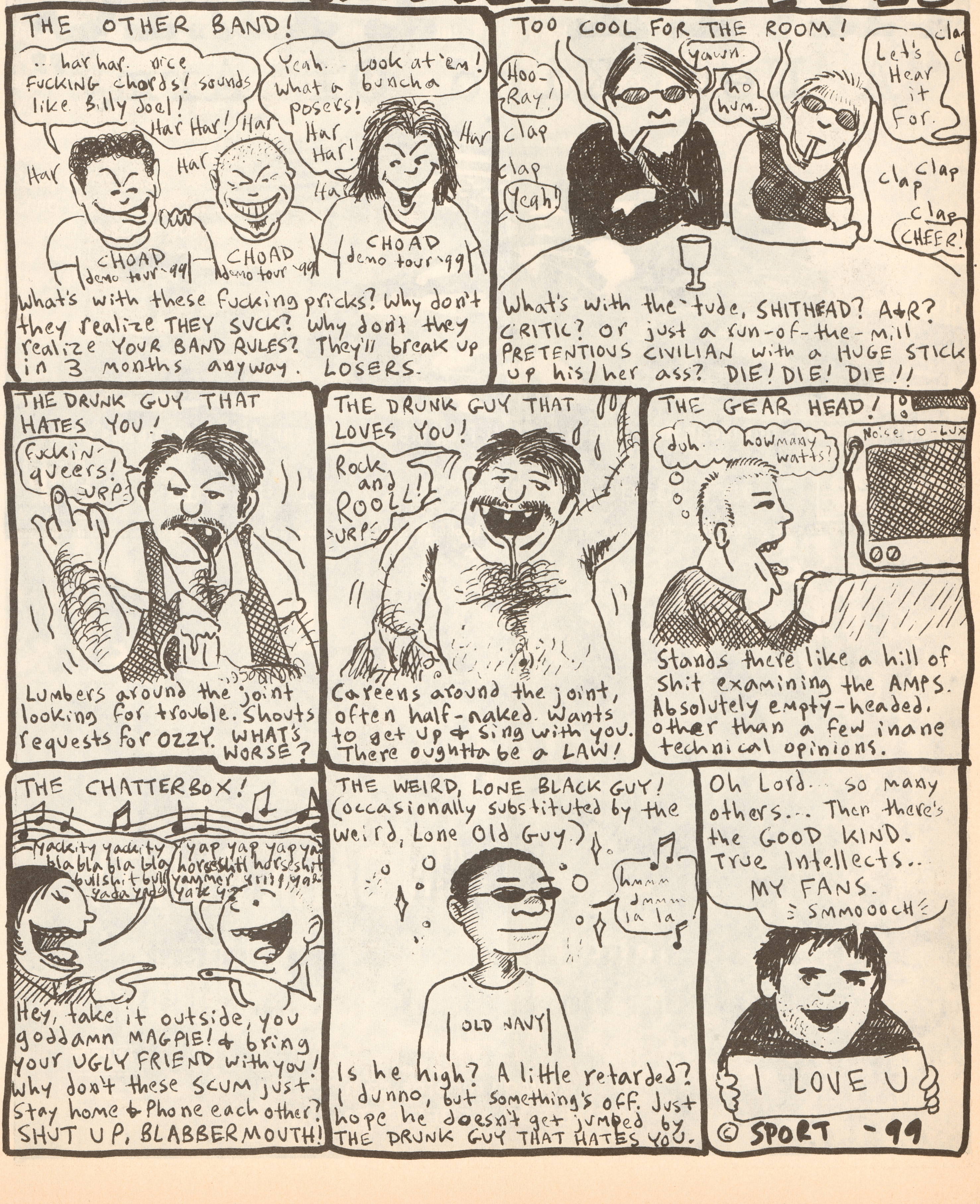
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Yeah.. Look at 'em! what a buncha posers! Har Har!
Har Har Har Har Har
CHOAD demo tour '99
CHOAD demo tour '99
CHOAD demo tour '99
What's with these fucking pricks? Why don't they realize THEY SUCK? Why don't they realize YOUR BAND RULES? They'll break up in 3 months anyway. LOSERS.
TOO COOL FOR THE ROOM!
Hoo-Ray!
clap
clap
Yeah!
yawn.
ho hum..
Let's Hear it For.
clap clap clap
clap
CHEER!
What's with the 'tude, SHITHEAD? A&R? CRITIC? Or just a run-of-the-mill PRETENTIOUS CIVILIAN with a HUGE STICK up his/her ass? DIE! DIE! DIE!!
THE DRUNK GUY THAT HATES YOU!
Fuckin' queers! URP
Lumbers around the joint looking for trouble. Shouts requests for OZZY. WHAT'S WORSE?
THE DRUNK GUY THAT LOVES YOU!
Rock and ROOLL! URP
Careens around the joint, often half-naked. Wants to get up & sing with you. There oughtta be a LAW!
THE GEAR HEAD!
duh.... how many watts?
Noise-O-LUX
Stands there like a hill of shit examining the AMPS. Absolutely empty-headed, other than a few inane technical opinions.
THE CHATTERBOX!
yackity yackity blablabla bla bullshit bull yada yada
yap yap yap ya horseshit horseshit yammer yak yak
Hey, take it outside, you goddamn MAGPIE! & bring your UGLY FRIEND with you! Why don't these SCUM just stay home & phone each other? SHUT UP, BLABBERMOUTH!
THE WEIRD, LONE BLACK GUY! (occasionally substituted by the weird, Lone Old Guy.)
hmmm dmmm la la
OLD NAVY
Is he high? A little retarded? I dunno, but something's off. Just hope he doesn't get jumped by THE DRUNK GUY THAT HATES YOU.
Oh Lord... so many others... Then there's the GOOD KIND. True Intellects... MY FANS.
SMMOOOCH
I LOVE U
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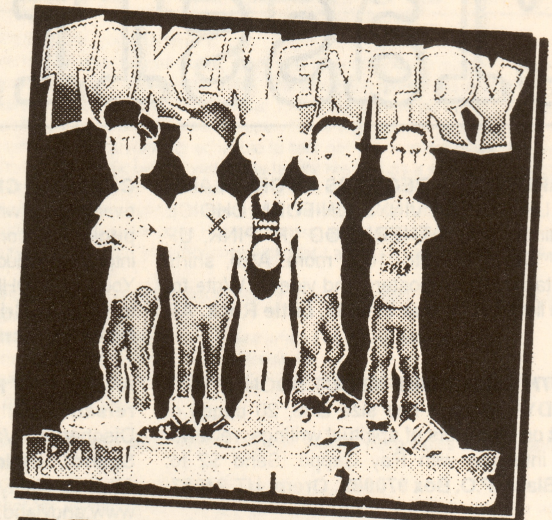

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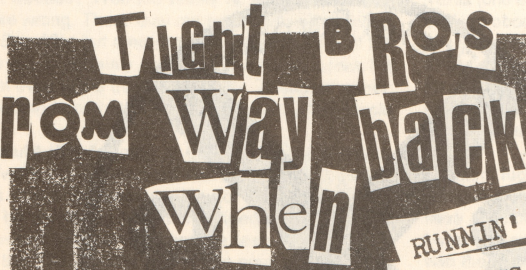

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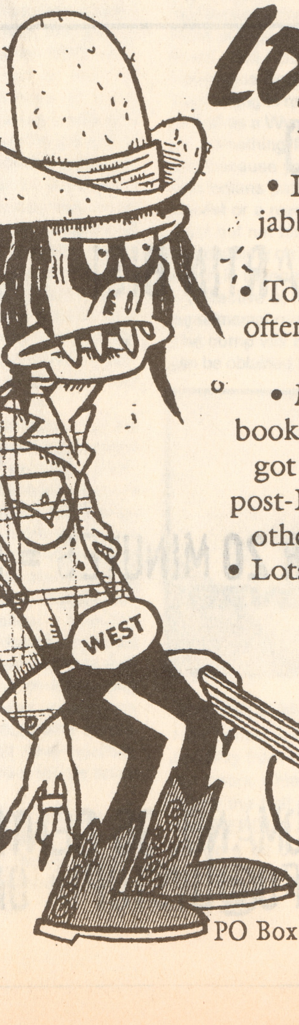

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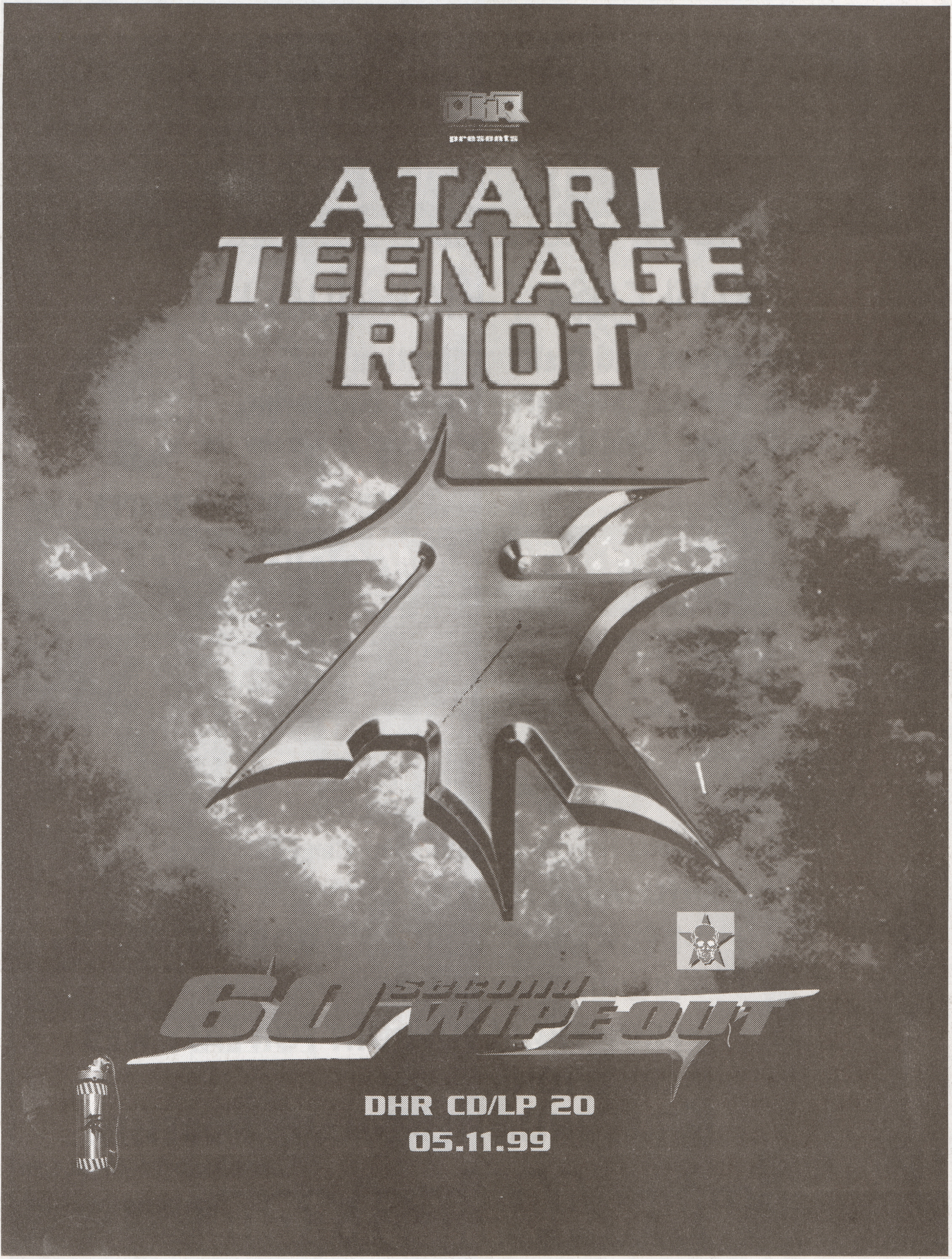presents
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